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87

MAMOUNA

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Théâtre National de l'Opéra.

NAMOUNA.

BALLET

en 2 Actes et 3 Tableaux

de M. M.

CH. NUITTER et PETIPA

MUSIQUE

de

EDOUARD LALO.

Partition pour Piano

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J. HAMELLE PARIS

A

Charles Gounod,

Souvenir reconnaissant.

Edouard Lalo.

NAMOUNA

Ballet en 2 Actes et 3 Tableaux

de M. M. Ch. Nuitter et Petipa

Musique de

EDOUARD LALO.

PERSONNAGES.

Namouna	*Mlles Rita Sangalli.*
Iotis	*Subra.*
Andrikès	*Alice Biot.*
Héléna	*Invernizzi.*
Don Ottavio	*M. M. Mérante.*
Adriani	*Pluque.*
Ali	*Cornet.*

Décorations du 1er Acte, de Mrs Rubé et Chaperon, et du 2e Acte de Mr J. B. Lavastre.

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2me ACTE.

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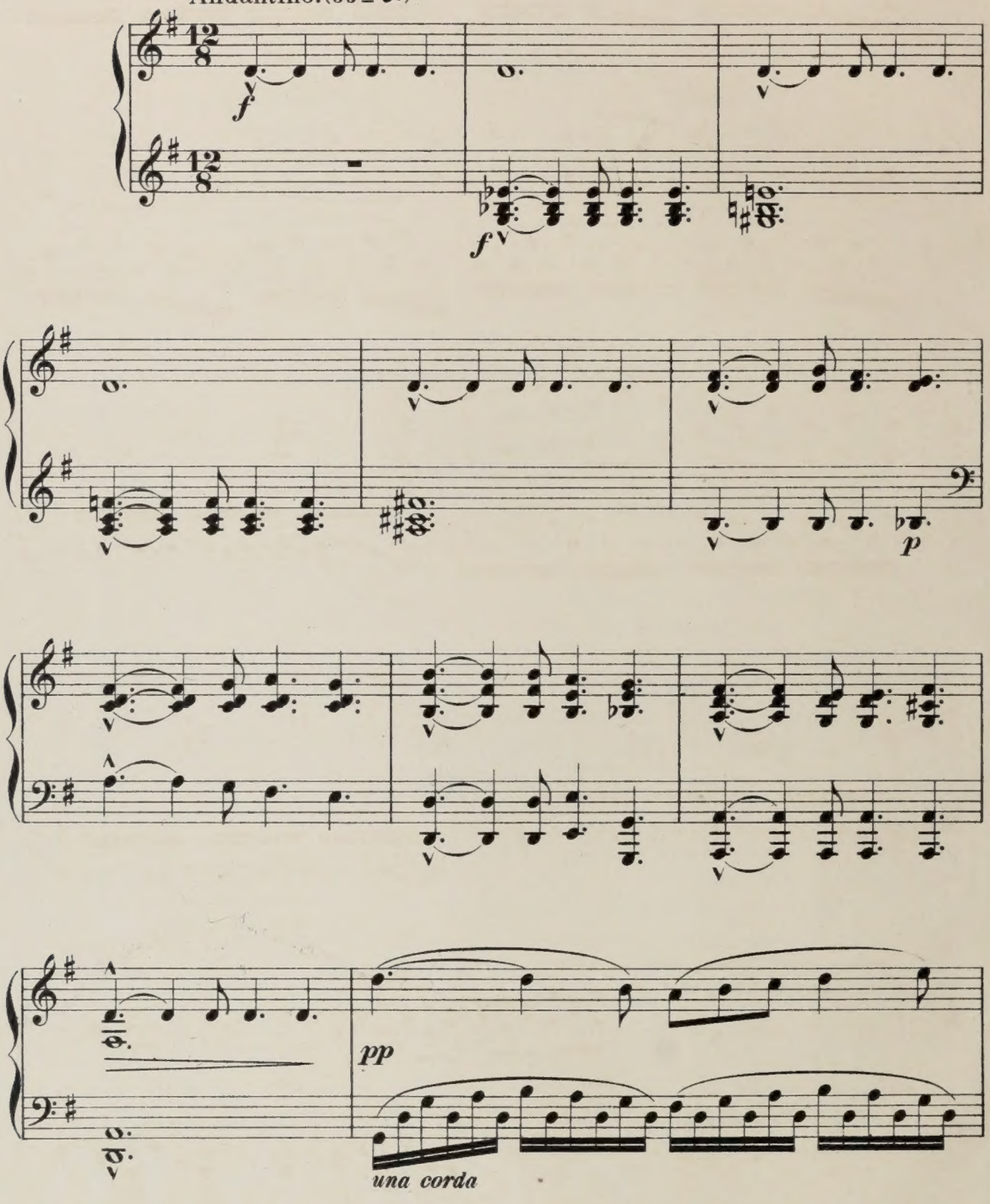
NAMOUNA.

BALLET.

Introduction.

Musique d'ED. LALO.

Andantino. (56 = ♩.)



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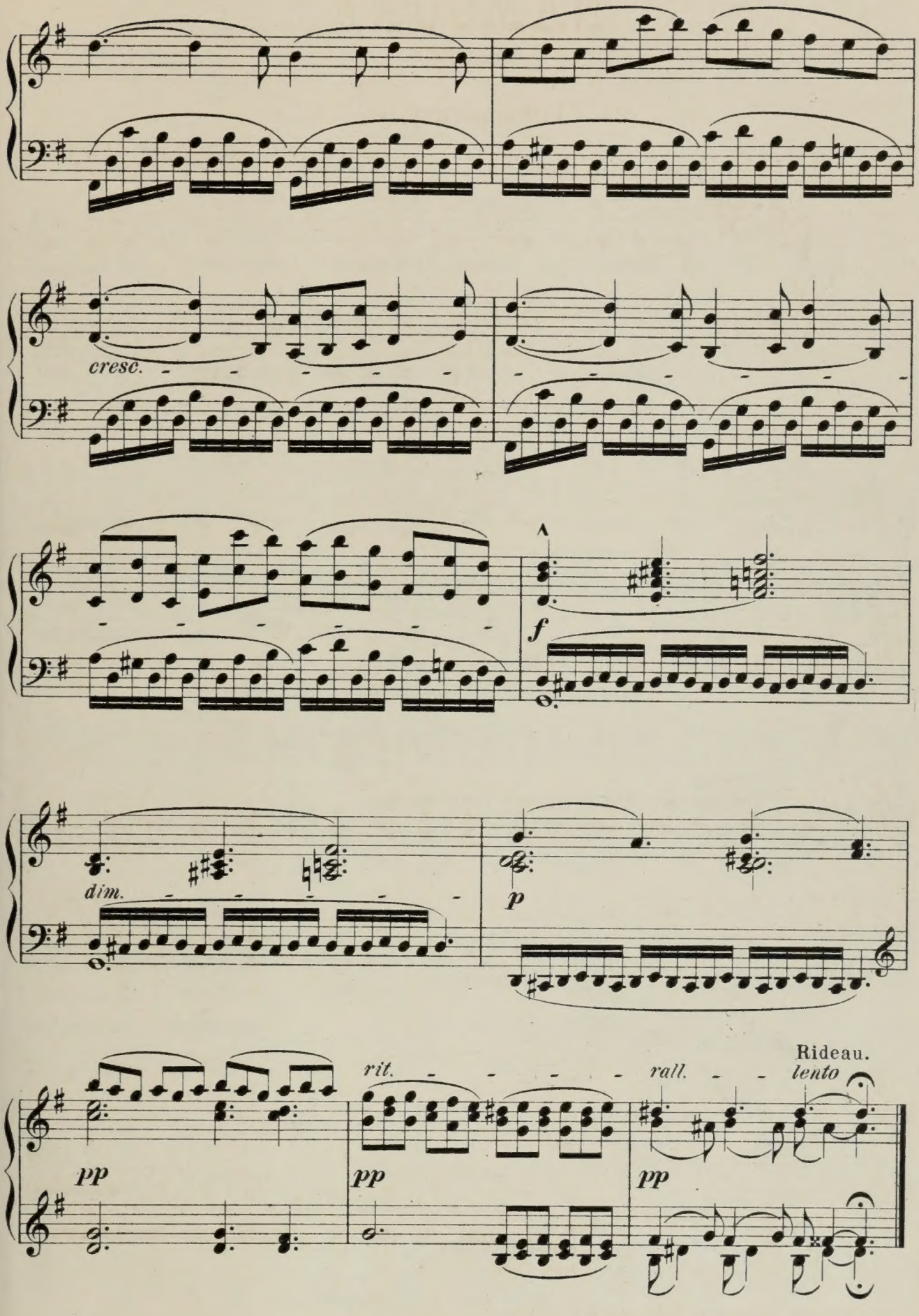

cresc.
f
dim.
p
rit.
rall.
Rideau.
lento
pp
pp
pp

N° 1. Prologue.

Un casino à Corfou. — Portes et fenêtres au fond donnant sur une terrasse que baigne la mer. — Une tartane est à l'ancre près du Casino. — Femmes et hommes joyeux qui se courtisent; scène très animée.

Au lever du rideau Ottavio et Adriani, joueurs acharnés, sont engagés en une partie de dés; Adriani a déjà beaucoup perdu; un groupe de femmes et d'hommes les entourent et suivent avec intérêt leur partie.

Pantomime.

Allegro vivace. (168 = ♪)

ff

ff

Les deux adversaires s'apprêtent à recommencer la partie. Adriani agite son cornet et jette

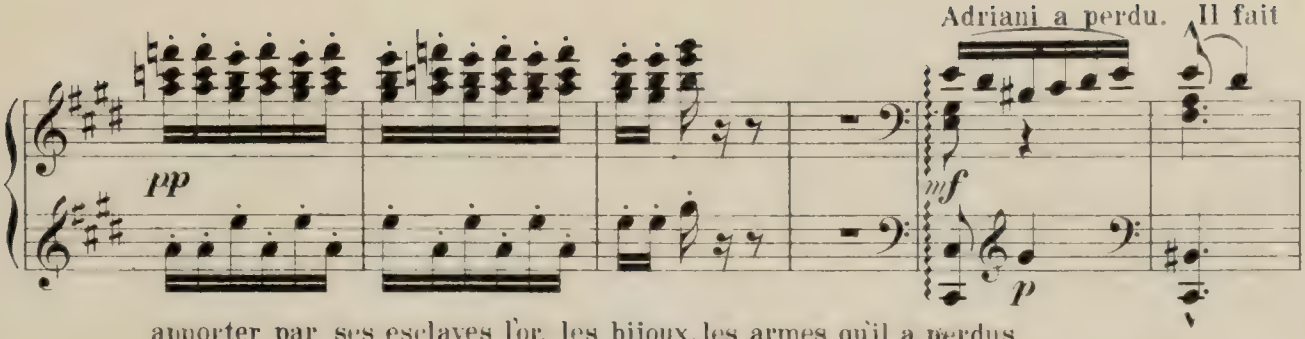
pp

pp

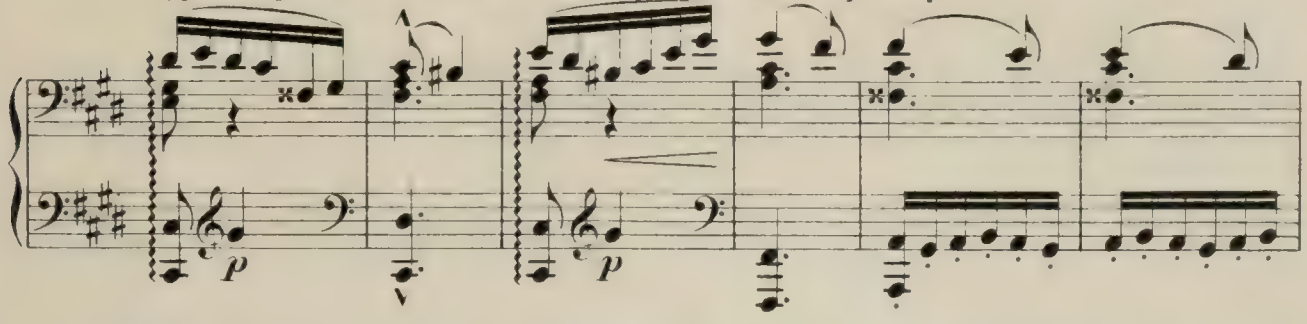
les dés sur la table. Tous se penchent pour constater les points. Ottavio joue à son tour.

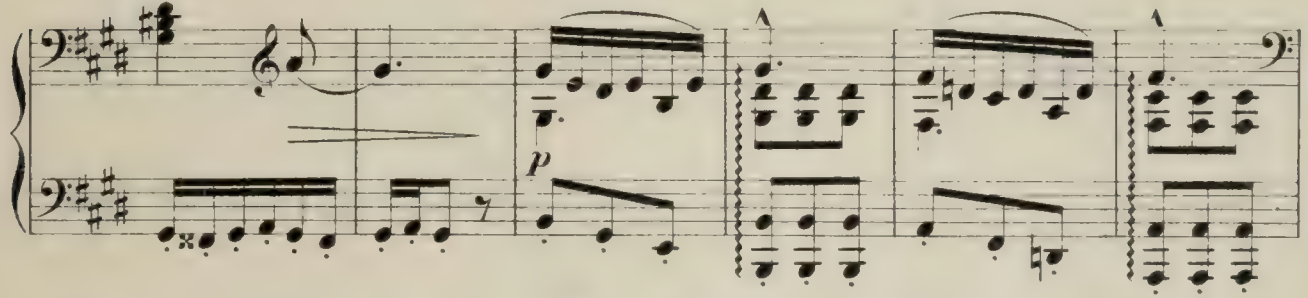
pp

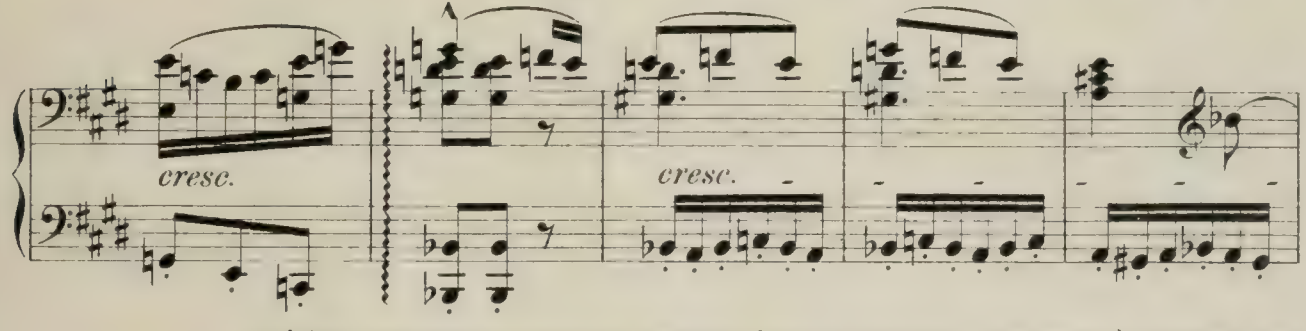
Adriani a perdu. Il fait



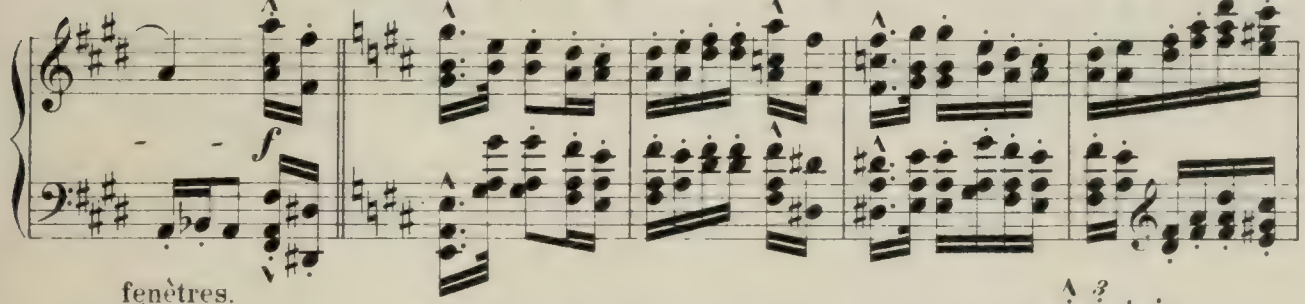
apporter par ses esclaves l'or, les bijoux, les armes qu'il a perdus.



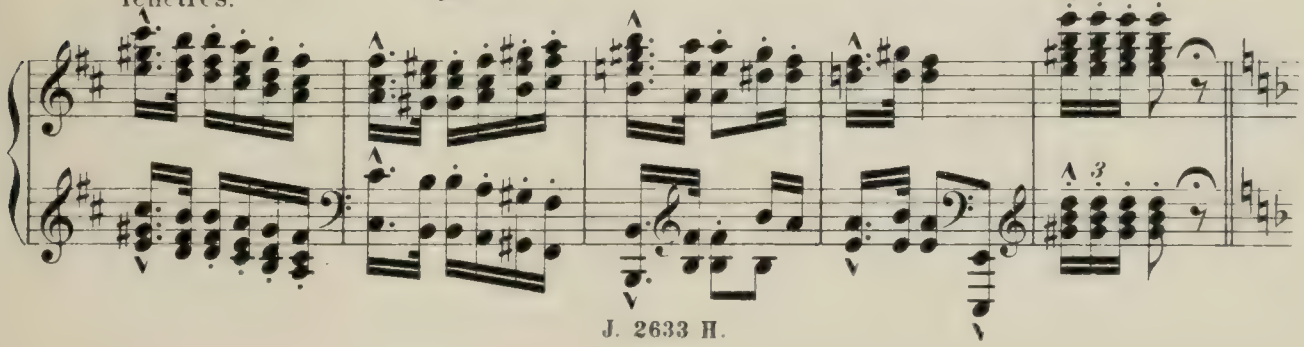


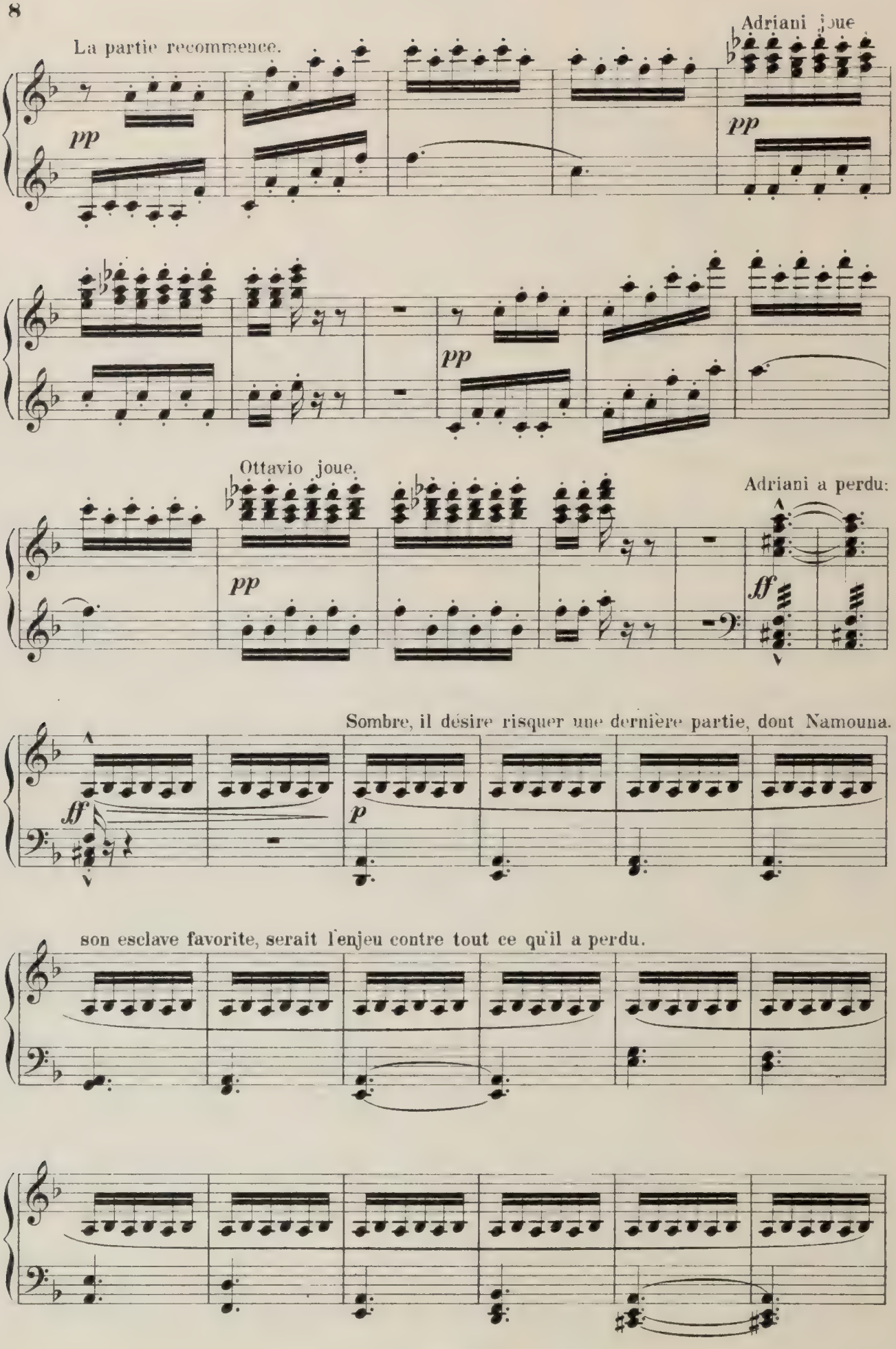


Adriani propose de jouer sa tartane dont on aperçoit les mats à travers les

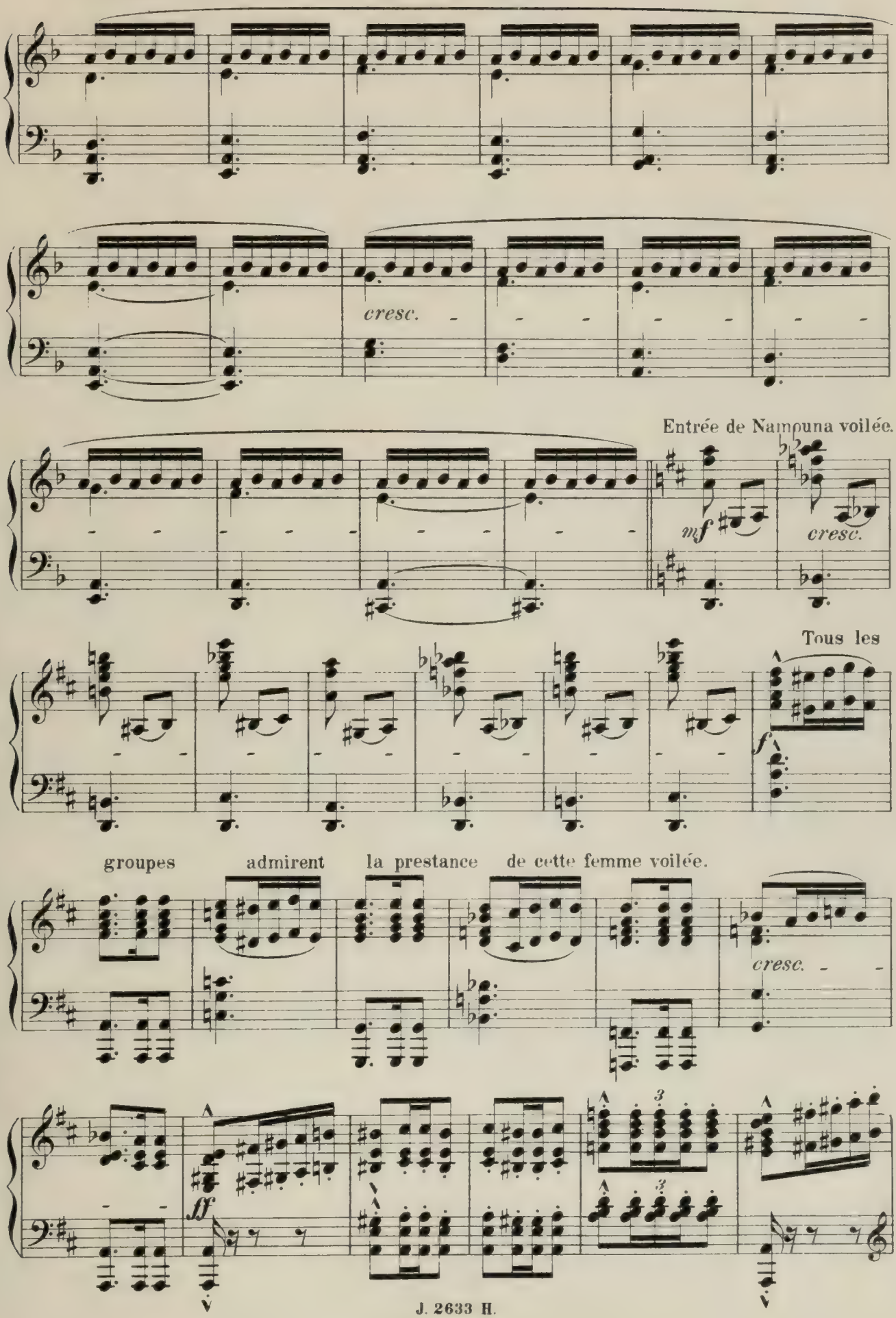


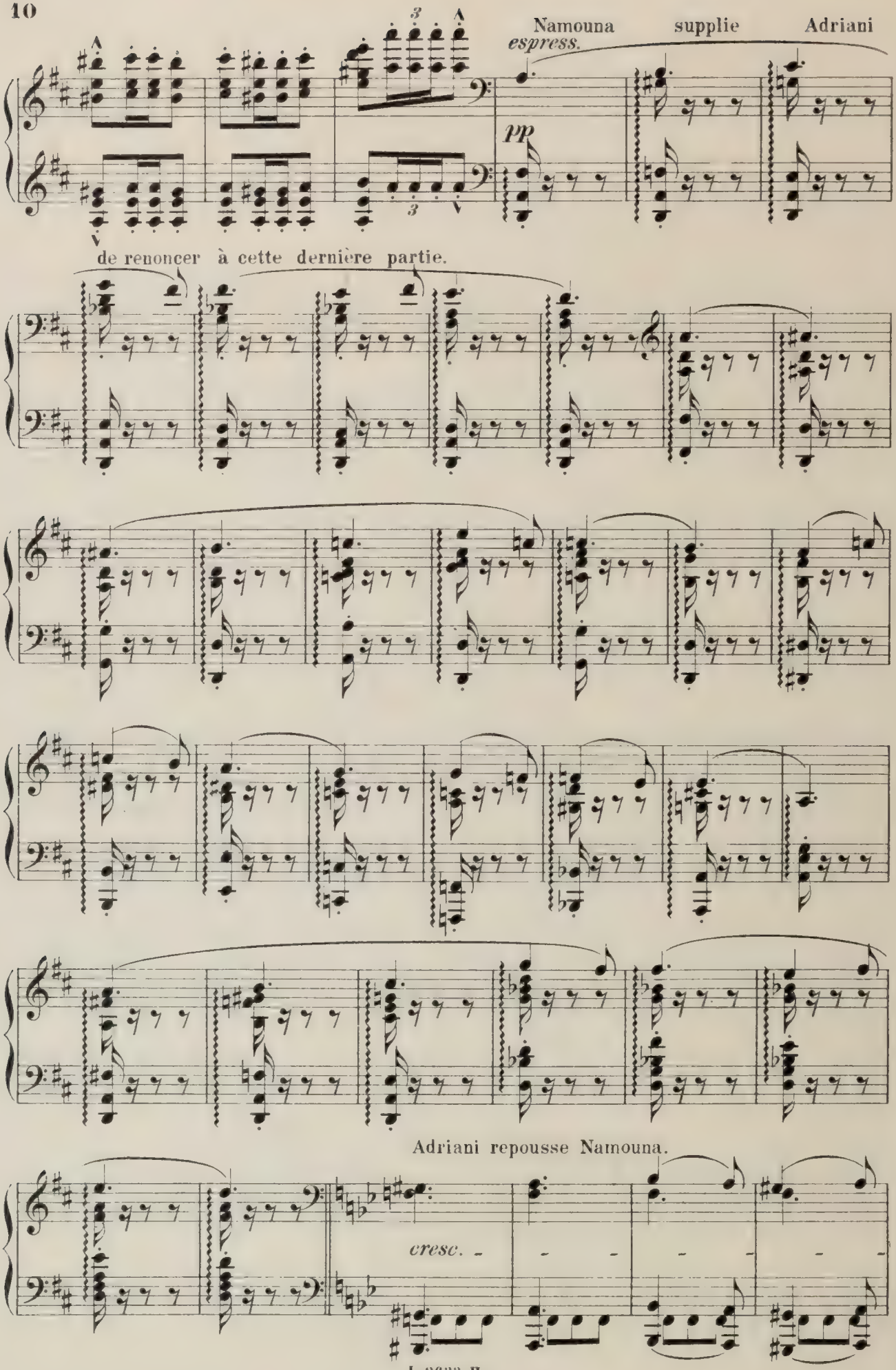
fenêtres.

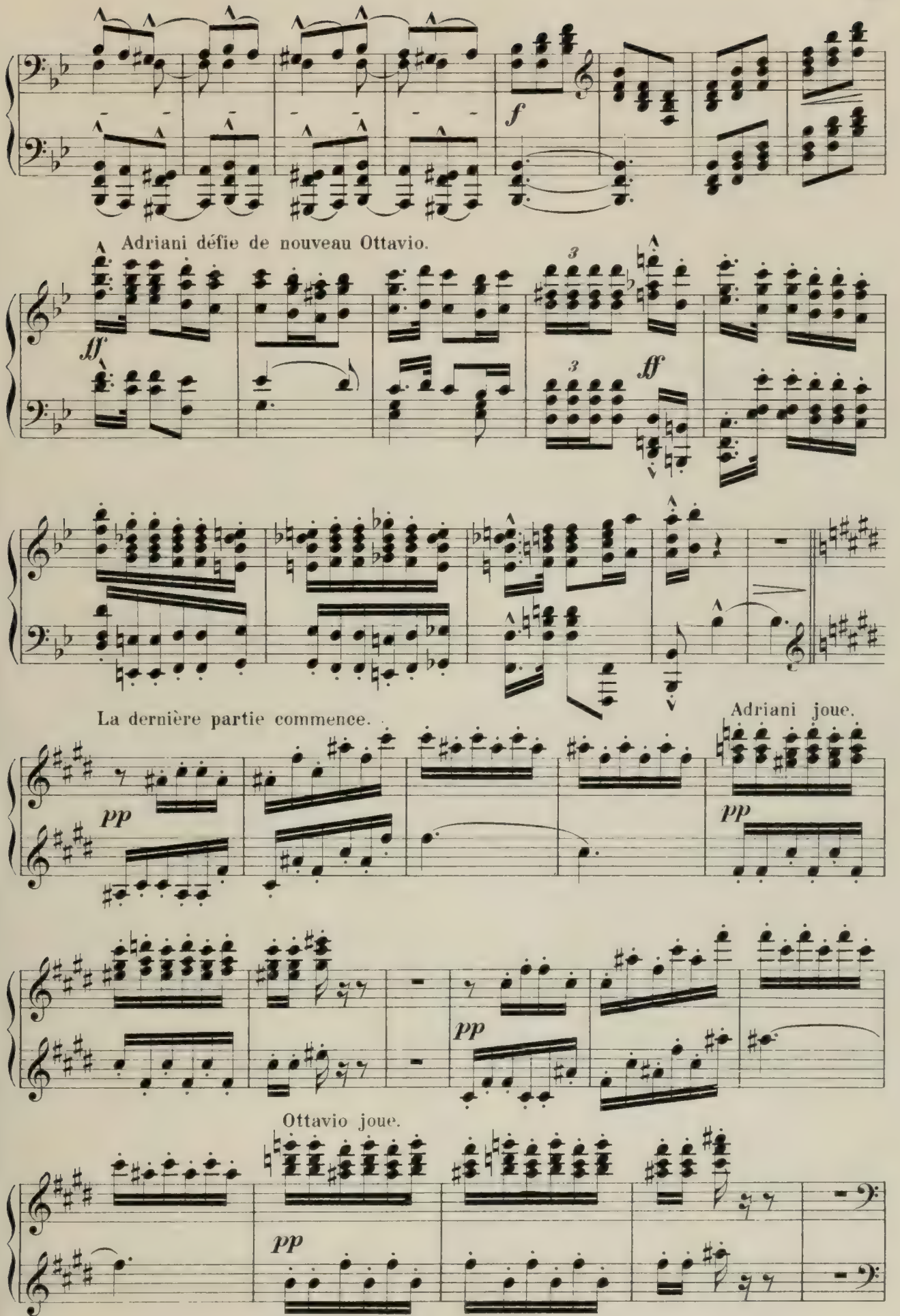



La partie recommence.
Adriani joue
pp
pp
pp
Ottavio joue.
Adriani a perdu:
pp
ff
Sombre, il désire risquer une dernière partie, dont Namouna.
ff
p
son esclave favorite, serait l'enjeu contre tout ce qu'il a perdu.

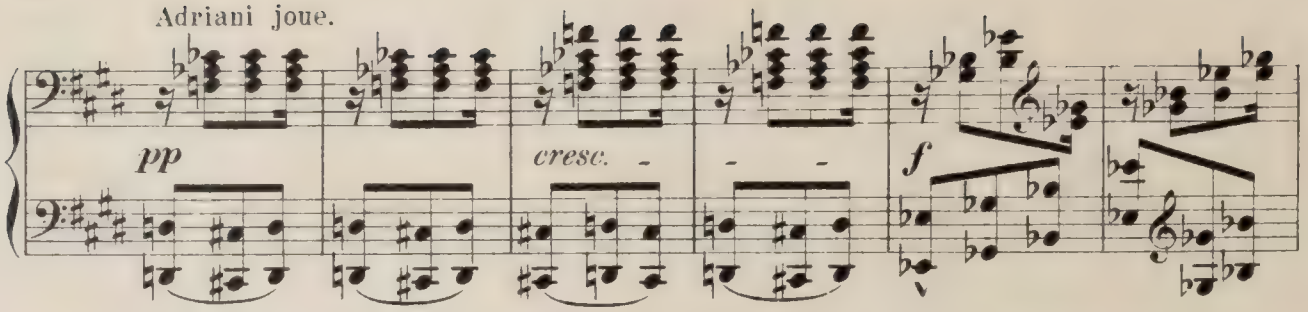
Il ordonne à ses valets d'aller chercher Namouna.



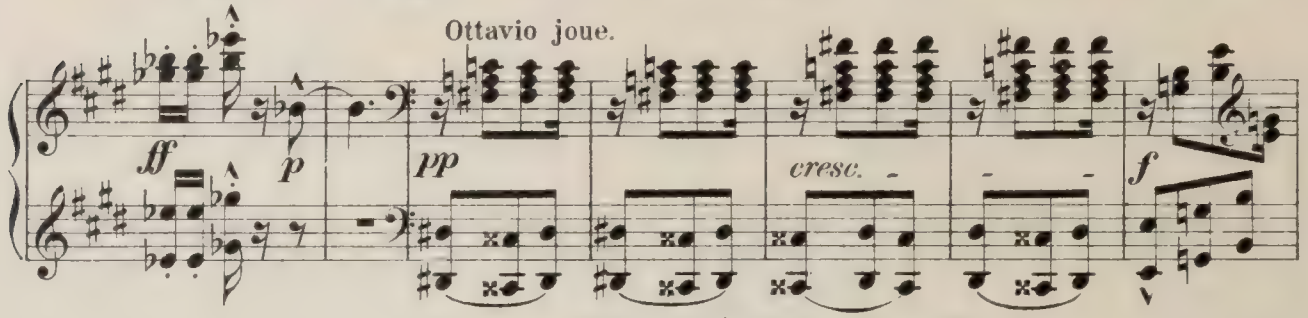

Namouna supplie Adriani
espress.
pp
de renoncer à cette dernière partie.
Adriani repousse Namouna.
cresc.


f
Adriani défie de nouveau Ottavio.
ff
3
3
ff
La dernière partie commence.
Adriani joue.
pp
pp
pp
Ottavio joue.
pp

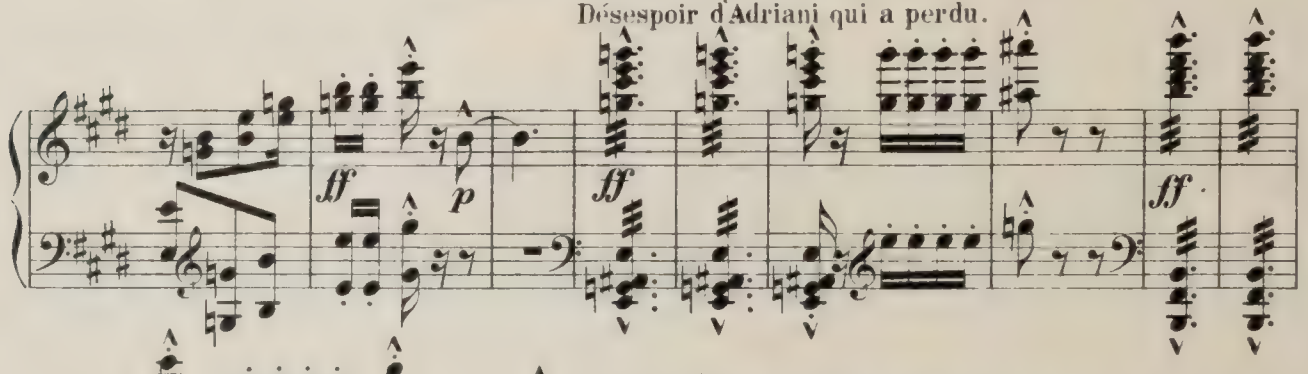
Adriani joue.

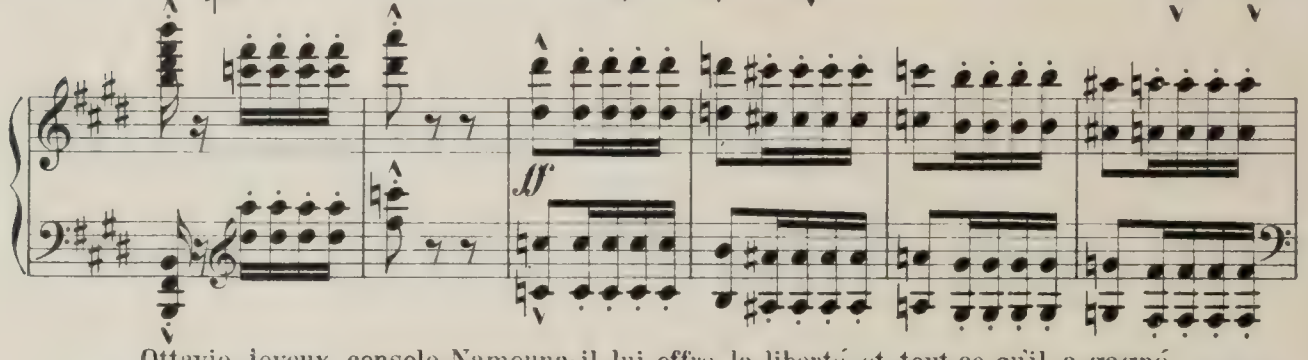


Ottavio joue.

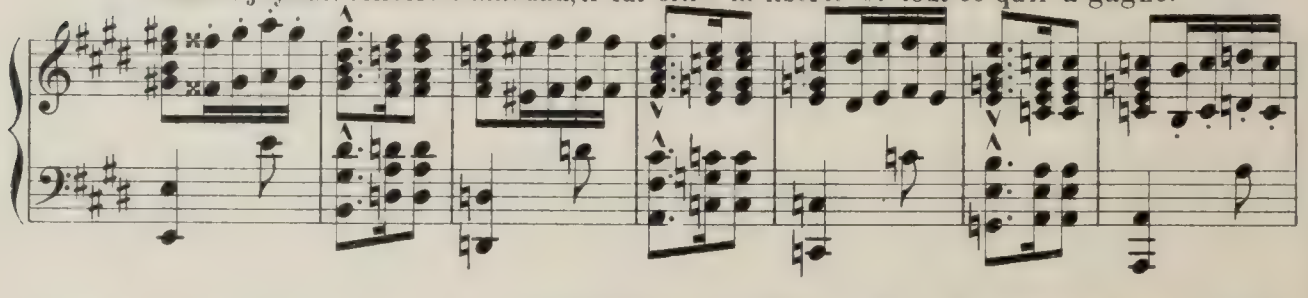


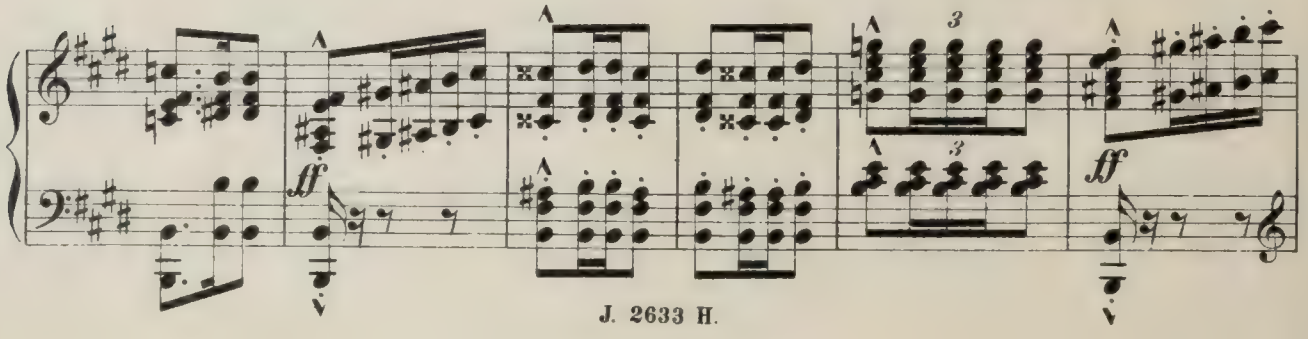
Désespoir d'Adriani qui a perdu.

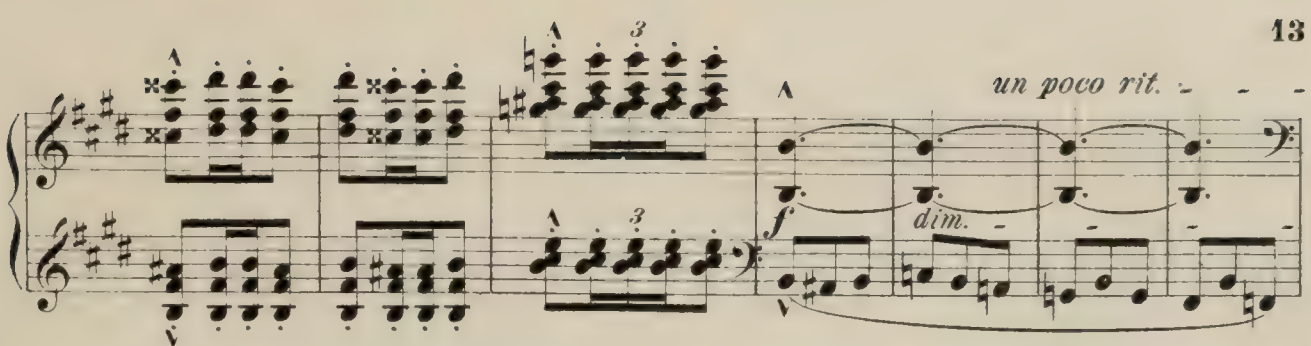




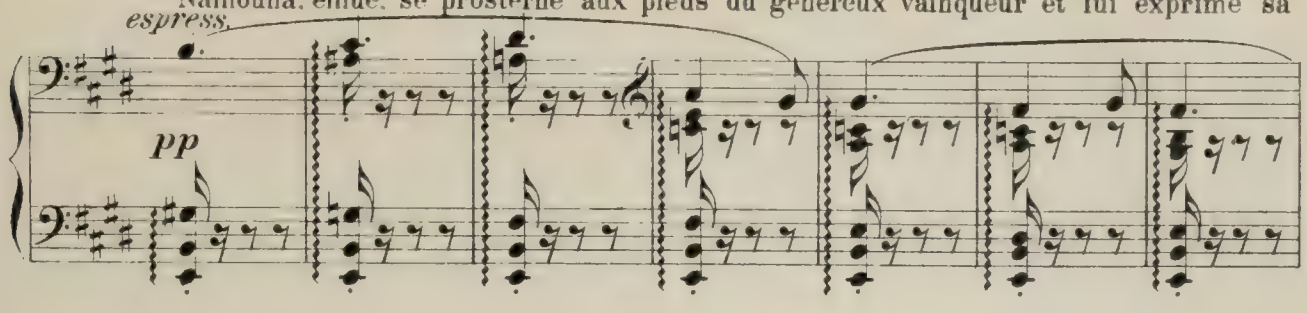
Ottavio, joyeux, console Namouna; il lui offre la liberté et tout ce qu'il a gagné.



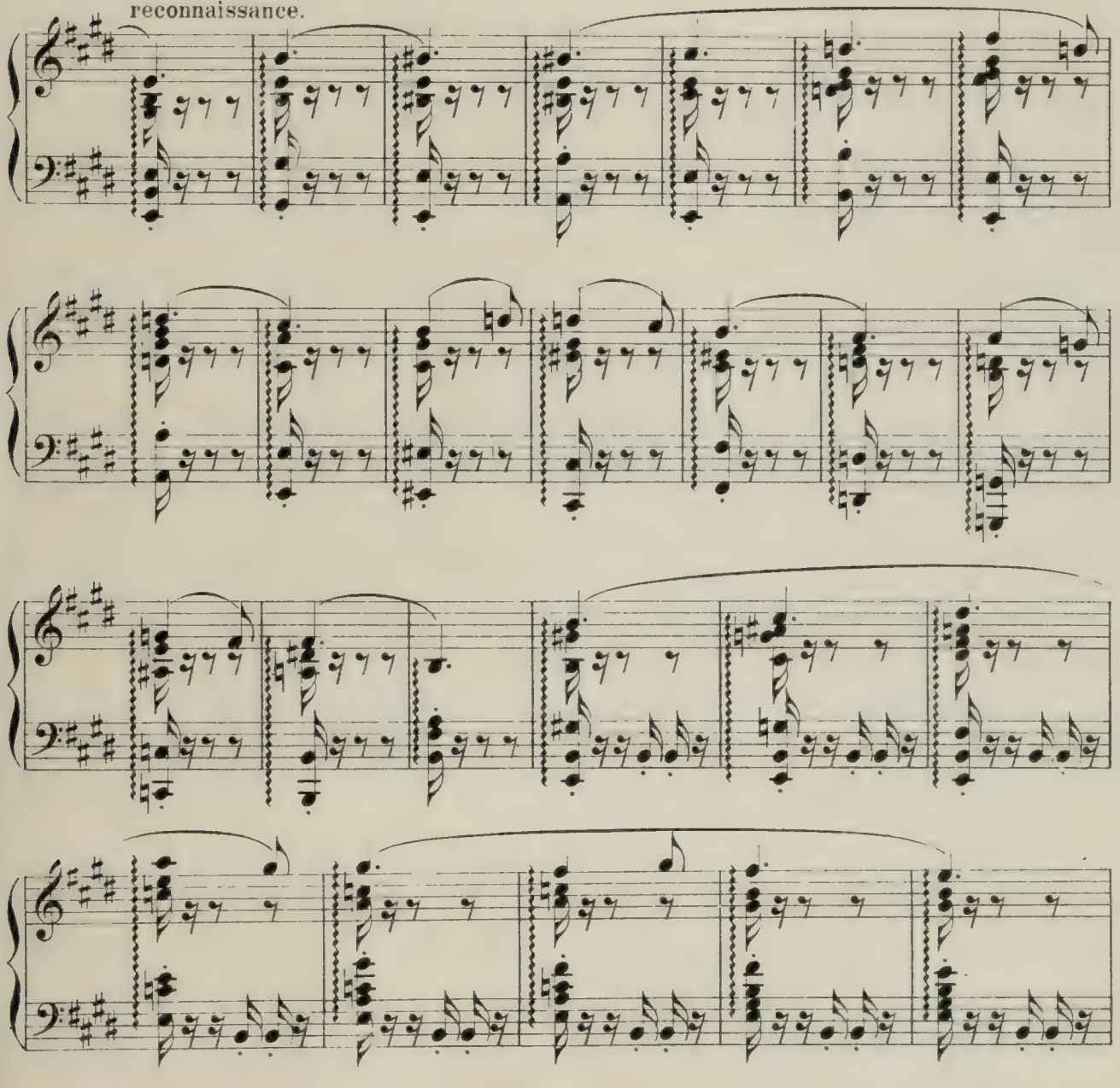


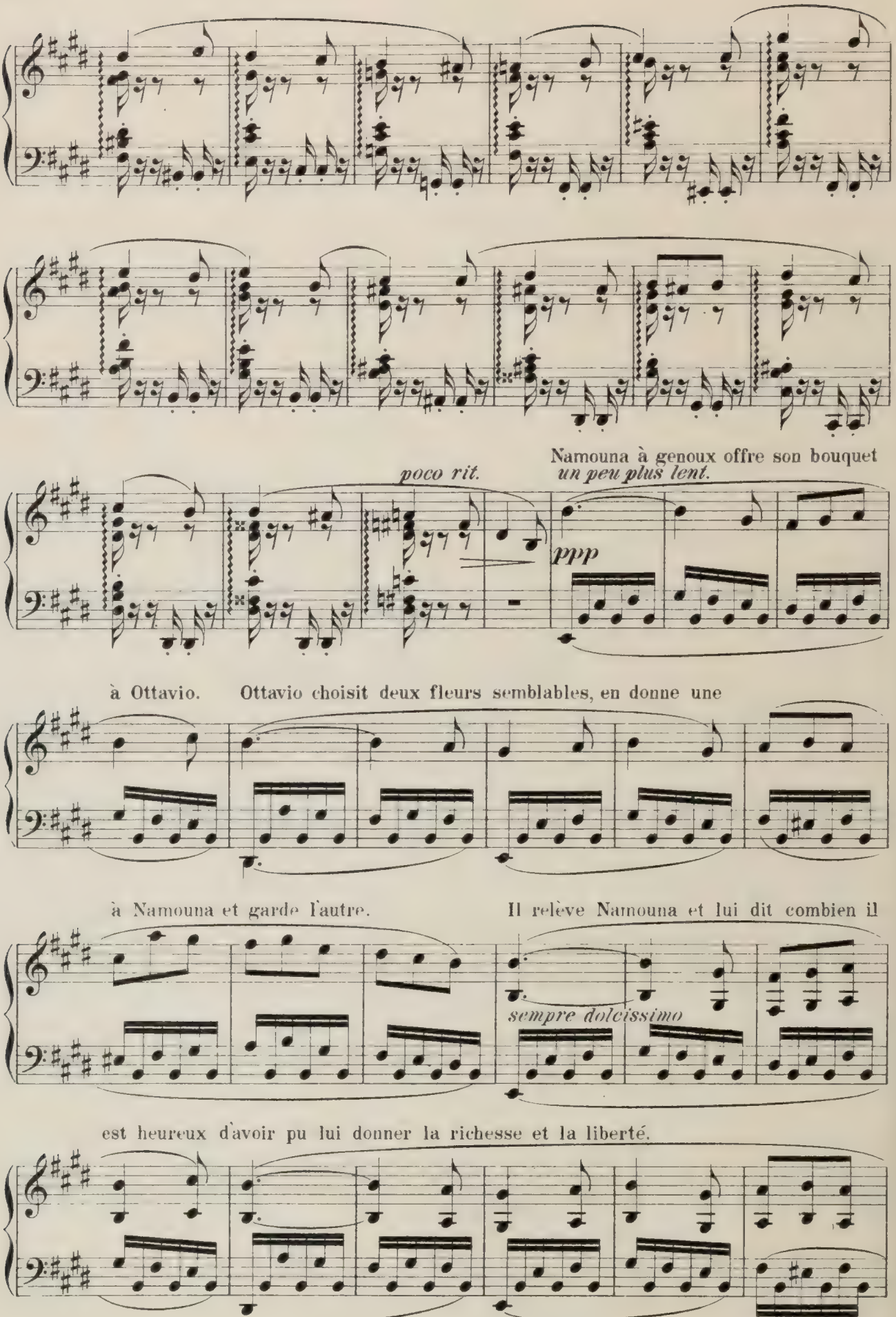


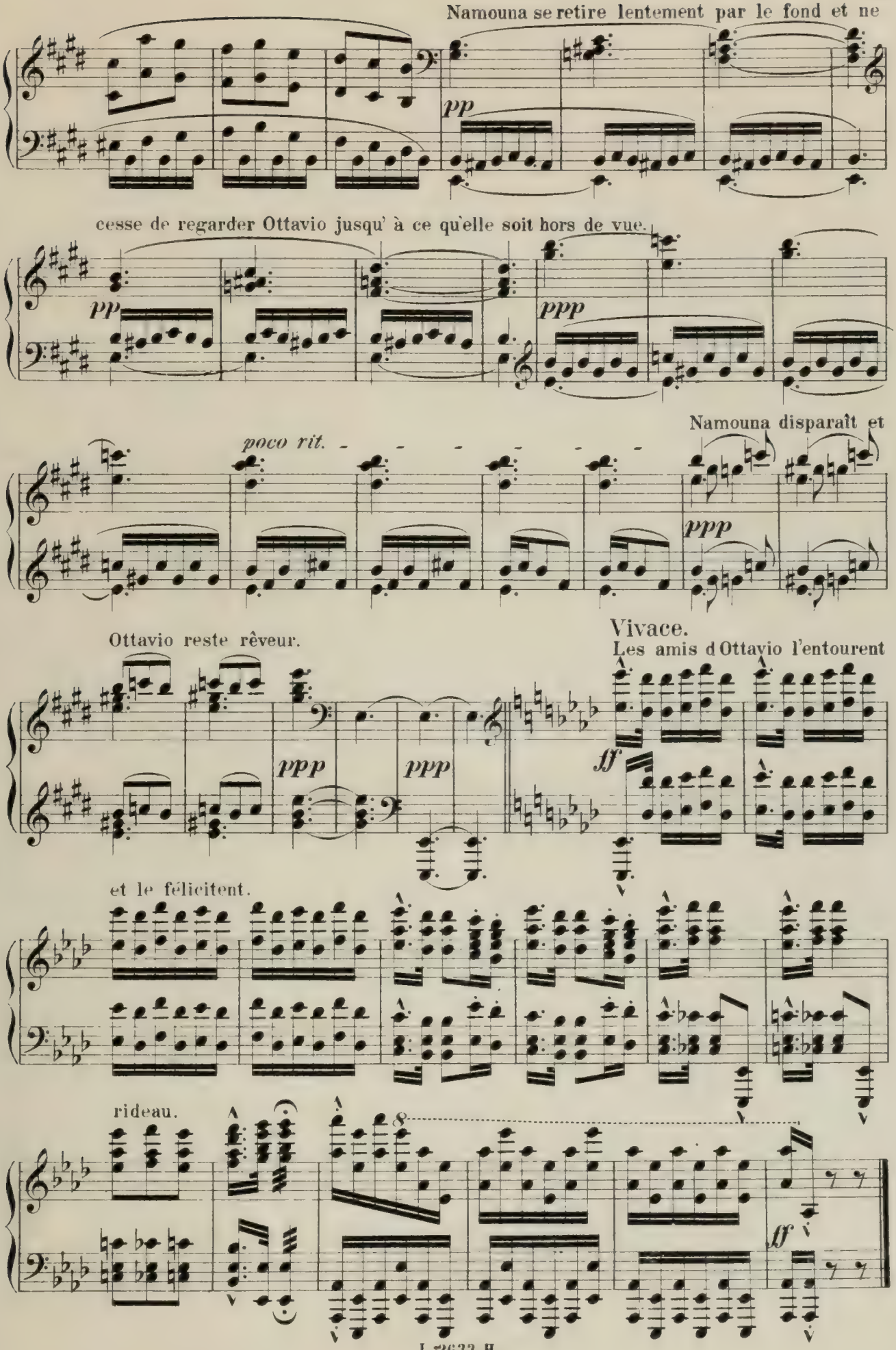
Namouna, émue, se prosterne aux pieds du généreux vainqueur et lui exprime sa



reconnaissance.




poco rit.
Namouna à genoux offre son bouquet
un peu plus lent.
ppp
à Ottavio. Ottavio choisit deux fleurs semblables, en donne une
à Namouna et garde l'autre.
Il relève Namouna et lui dit combien il
sempre dolcissimo
est heureux d'avoir pu lui donner la richesse et la liberté.

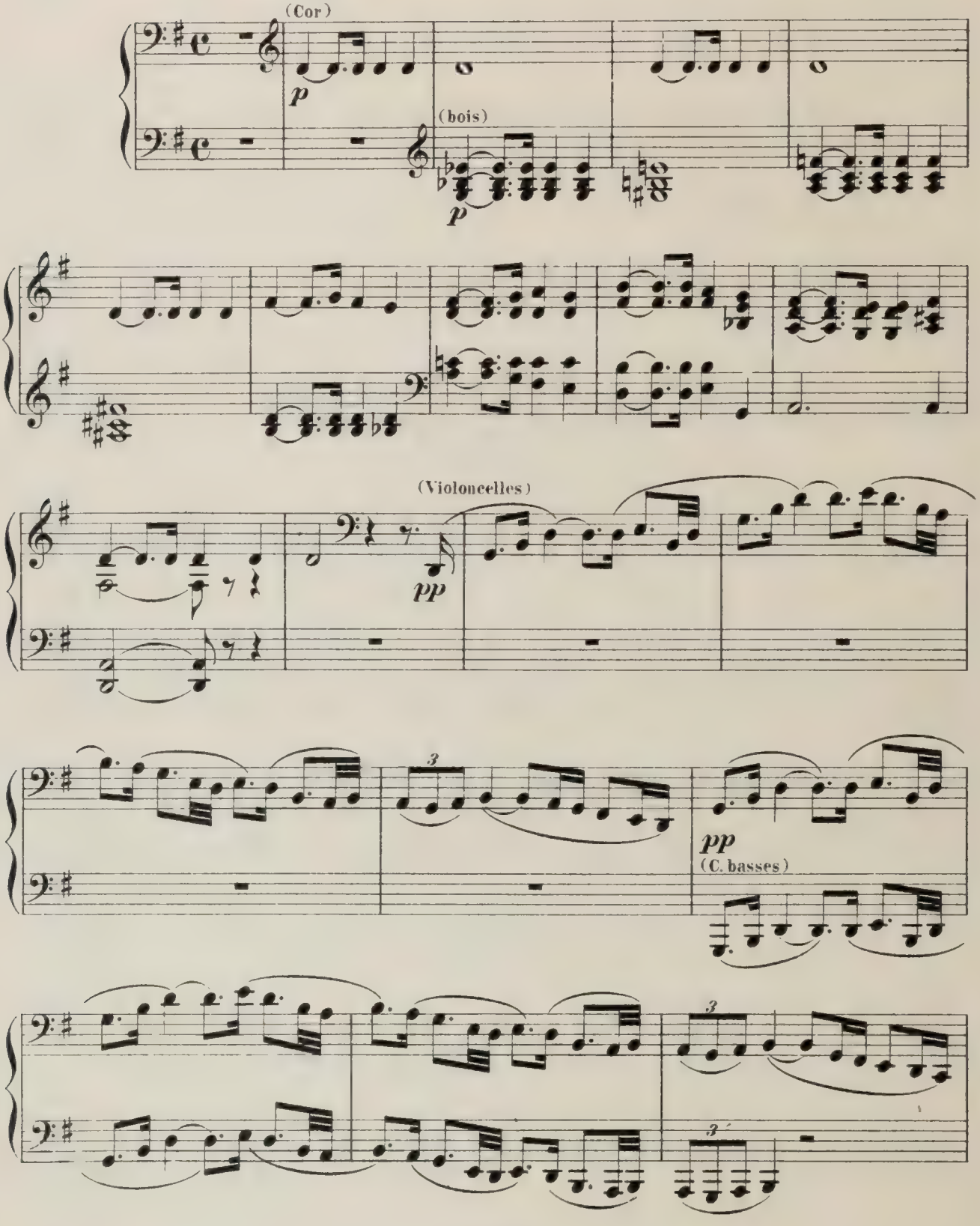

Namouna se retire lentement par le fond et ne
pp
cesse de regarder Ottavio jusqu' à ce qu'elle soit hors de vue.
pp
ppp
Namouna disparaît et
poco rit.
ppp
Ottavio reste rêveur.
Vivace.
Les amis d Ottavio l'entourent
ppp
ppp
ff
et le félicitent.
rideau.
8
ff

Nº 2. Prélude

à 4 mains.

SECONDO.

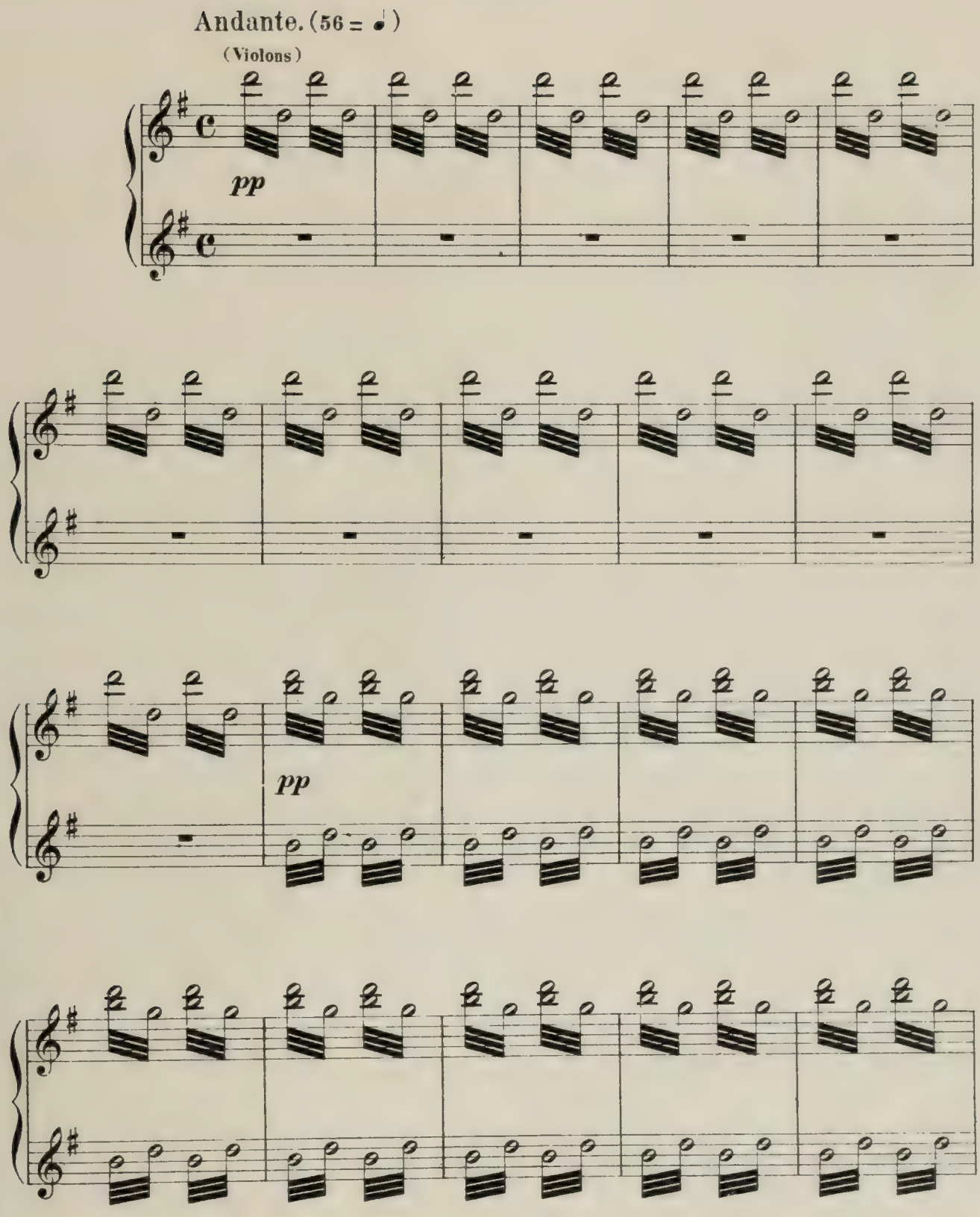
Andante. (56 = ♩)

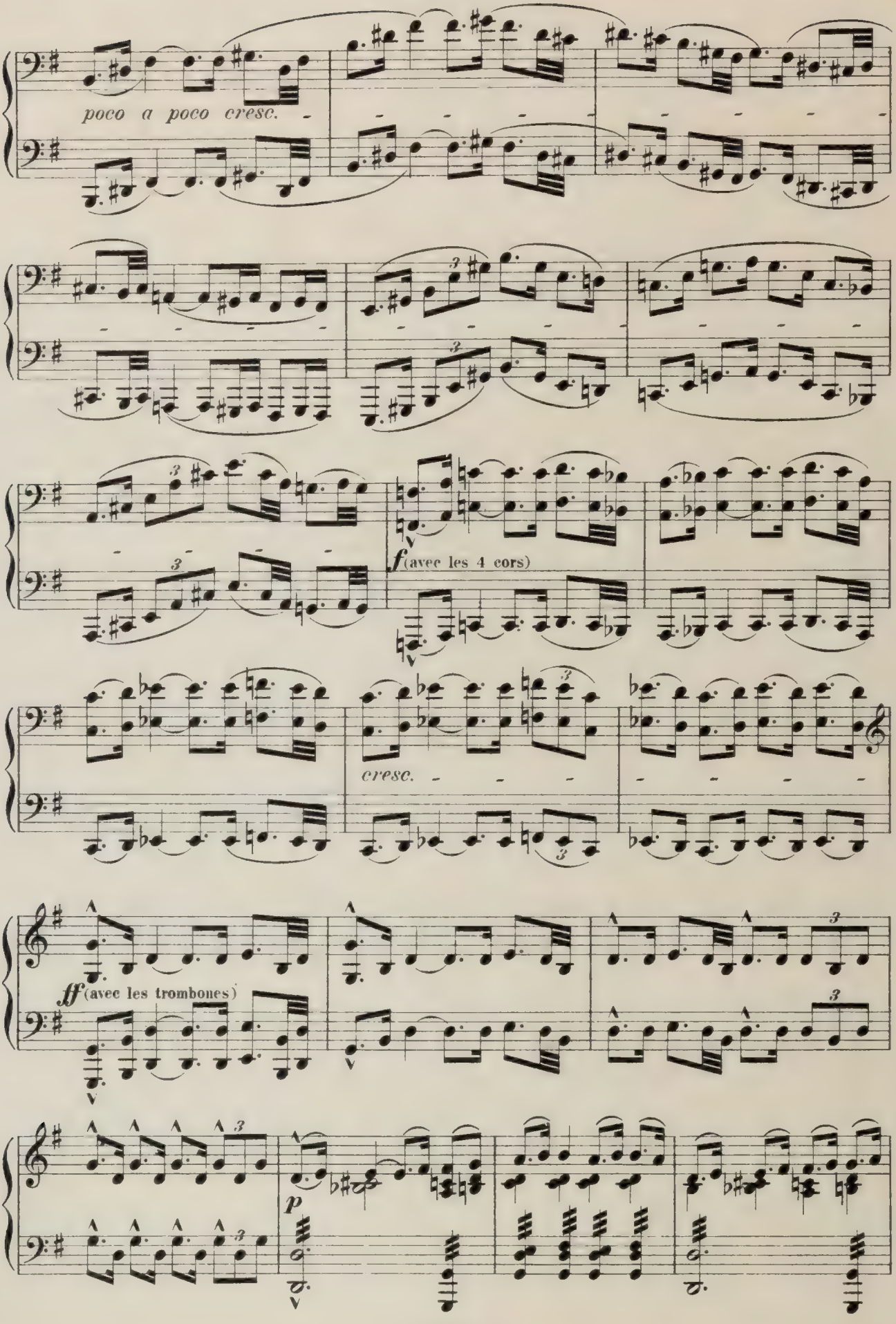


Nº 2. Prélude

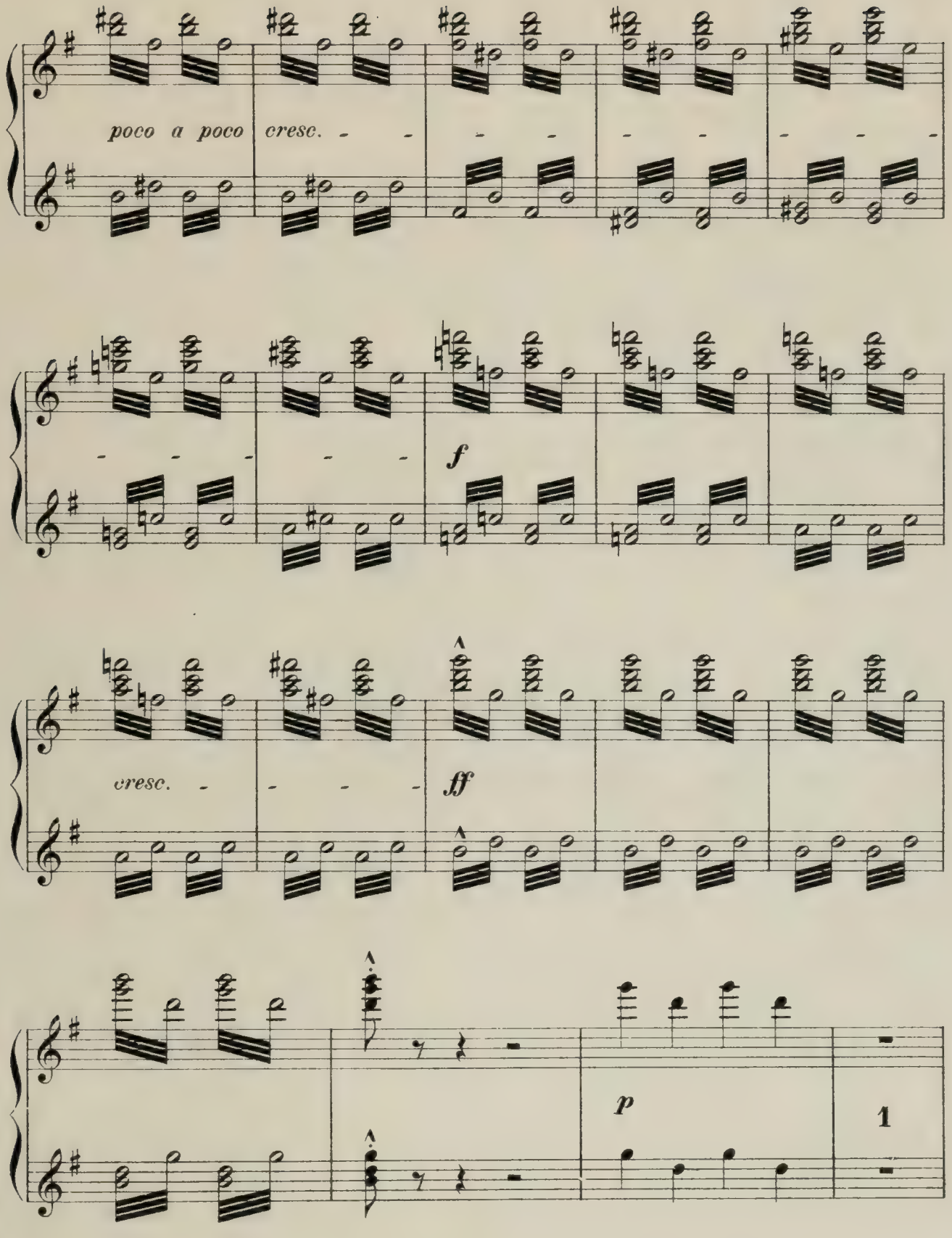
à 4 mains.

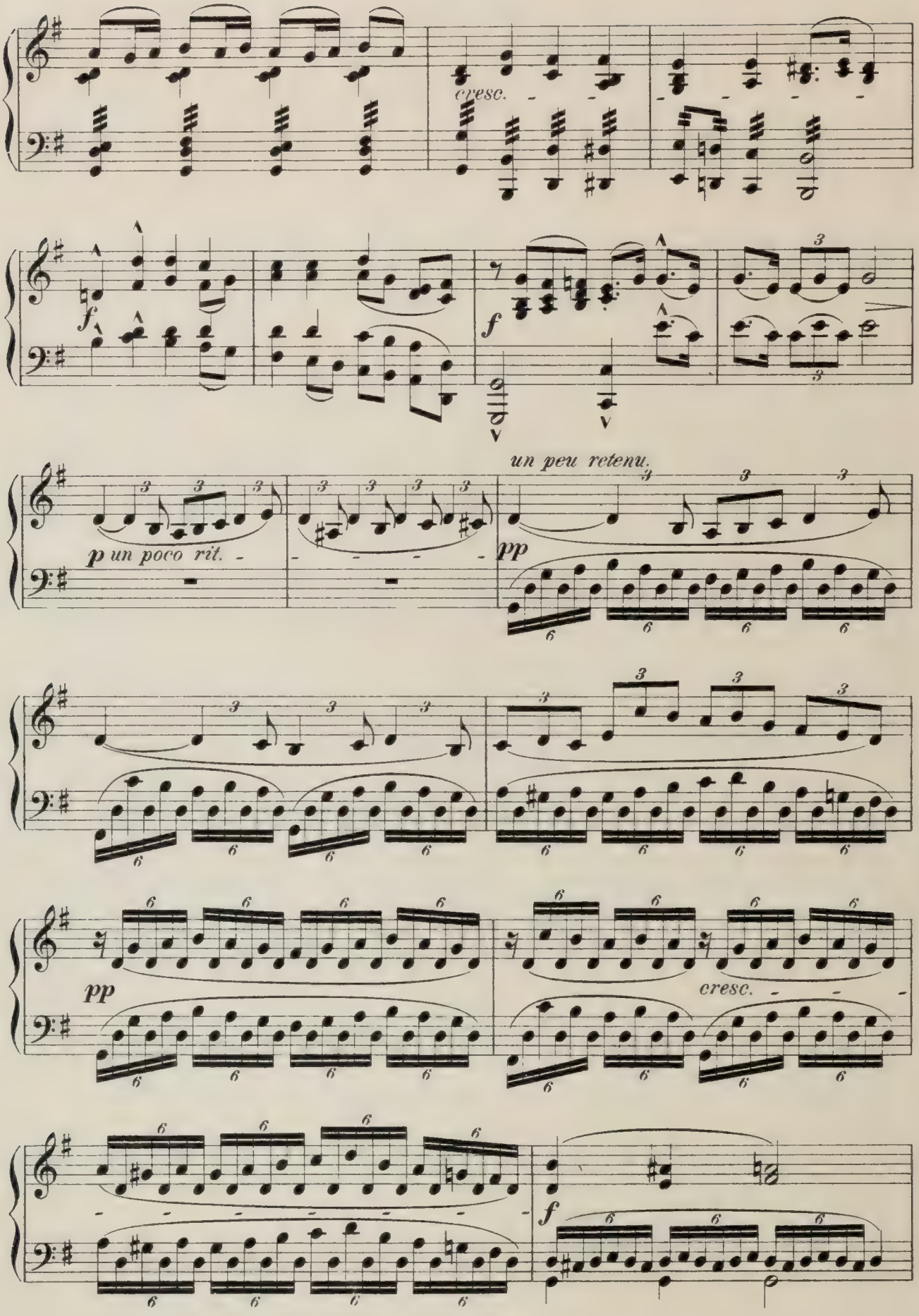
PRIMO.

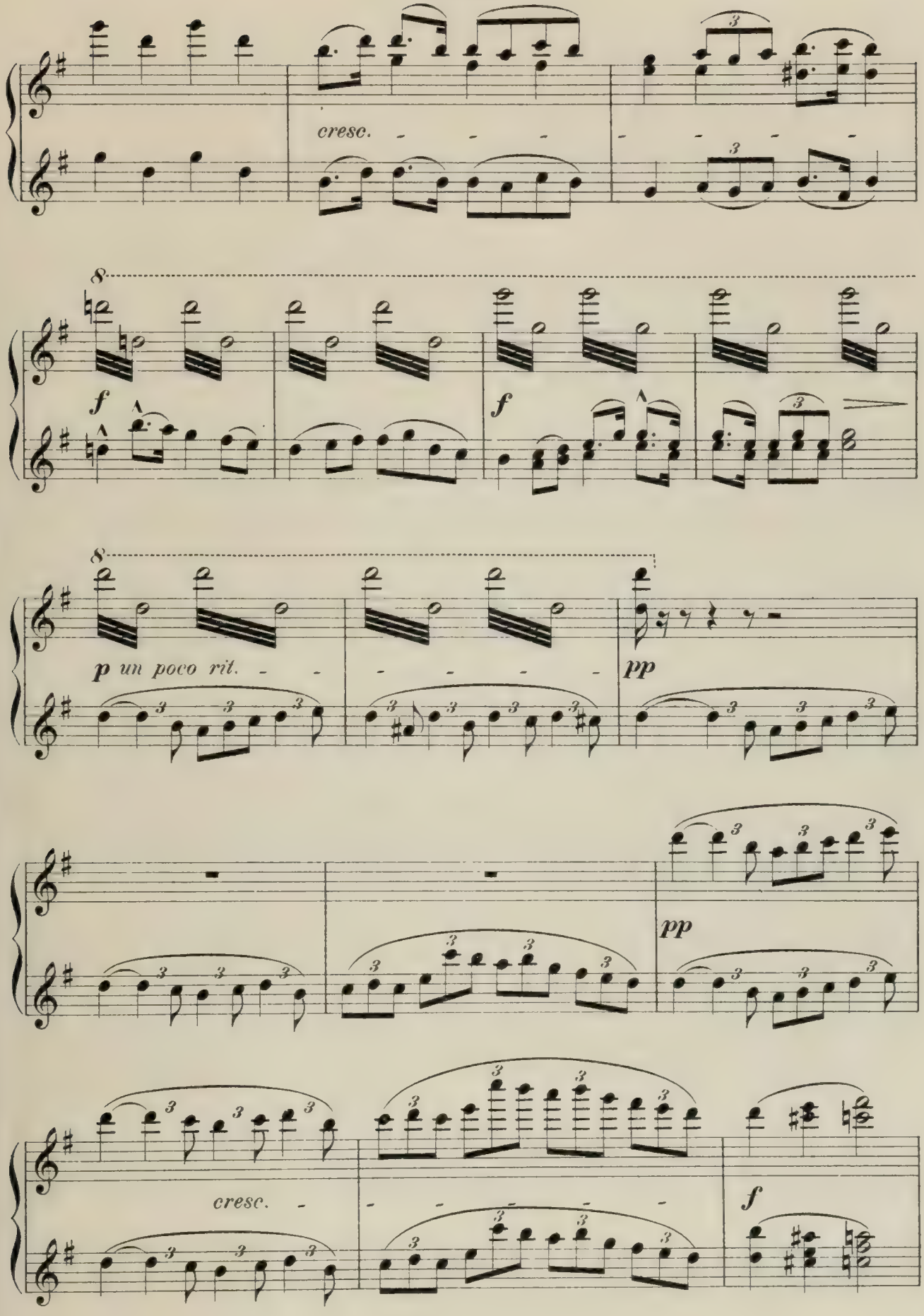


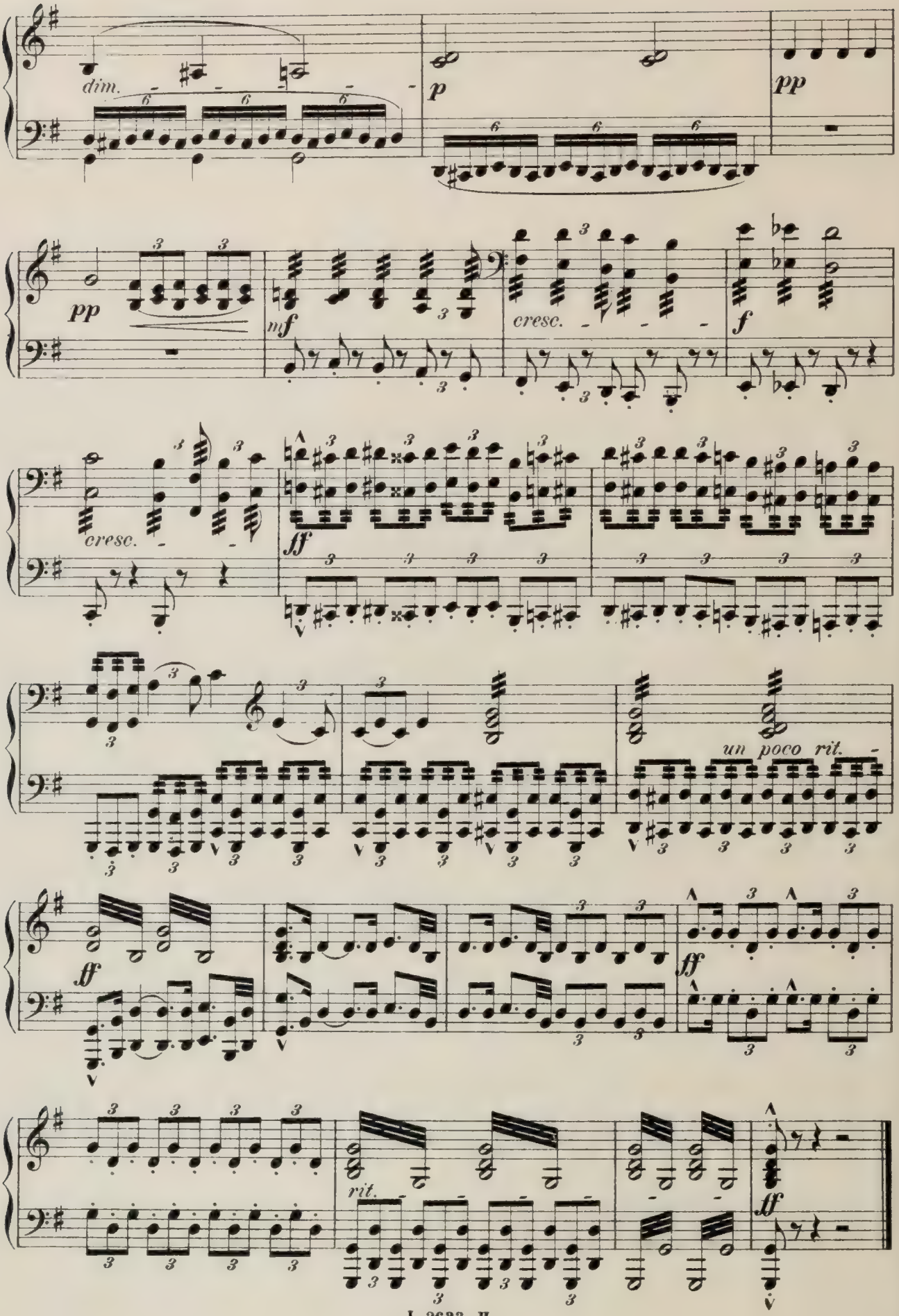

poco a poco cresc.
f (avec les 4 cors)
cresc.
ff (avec les trombones)
p

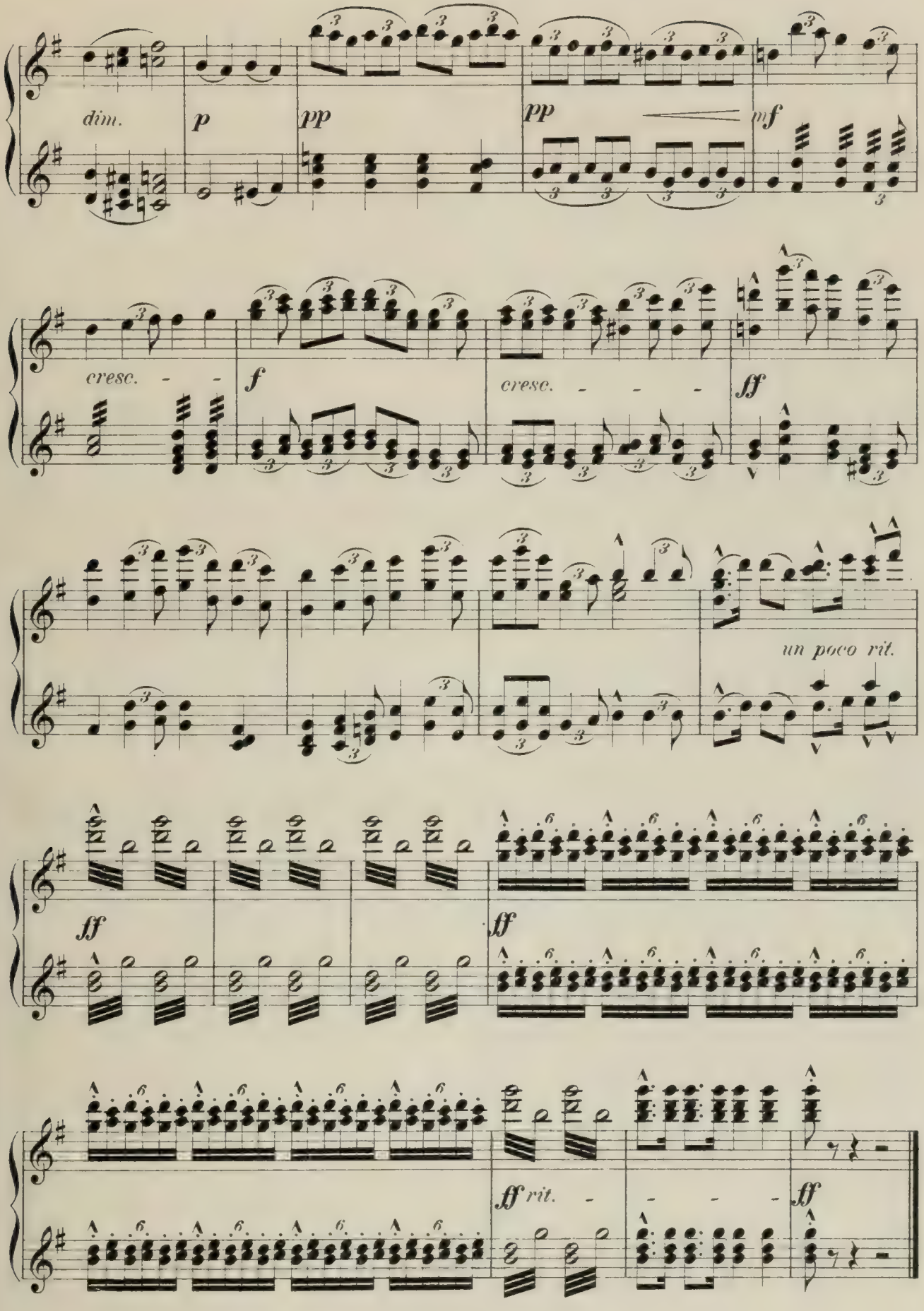
PRIMO.




cresc.
f
f
un peu retenu.
p un poco rit.
pp
pp
cresc.
f


cresc.
8
f
f
8
p un poco rit.
pp
pp
cresc.
f


dim.
p
pp
pp
mf
cresc.
f
cresc.
ff
un poco rit.
ff
ff
rit.
ff


dim.
p
pp
pp
mf
cresc.
f
cresc.
ff
un poco rit.
ff
ff
ff rit.
ff

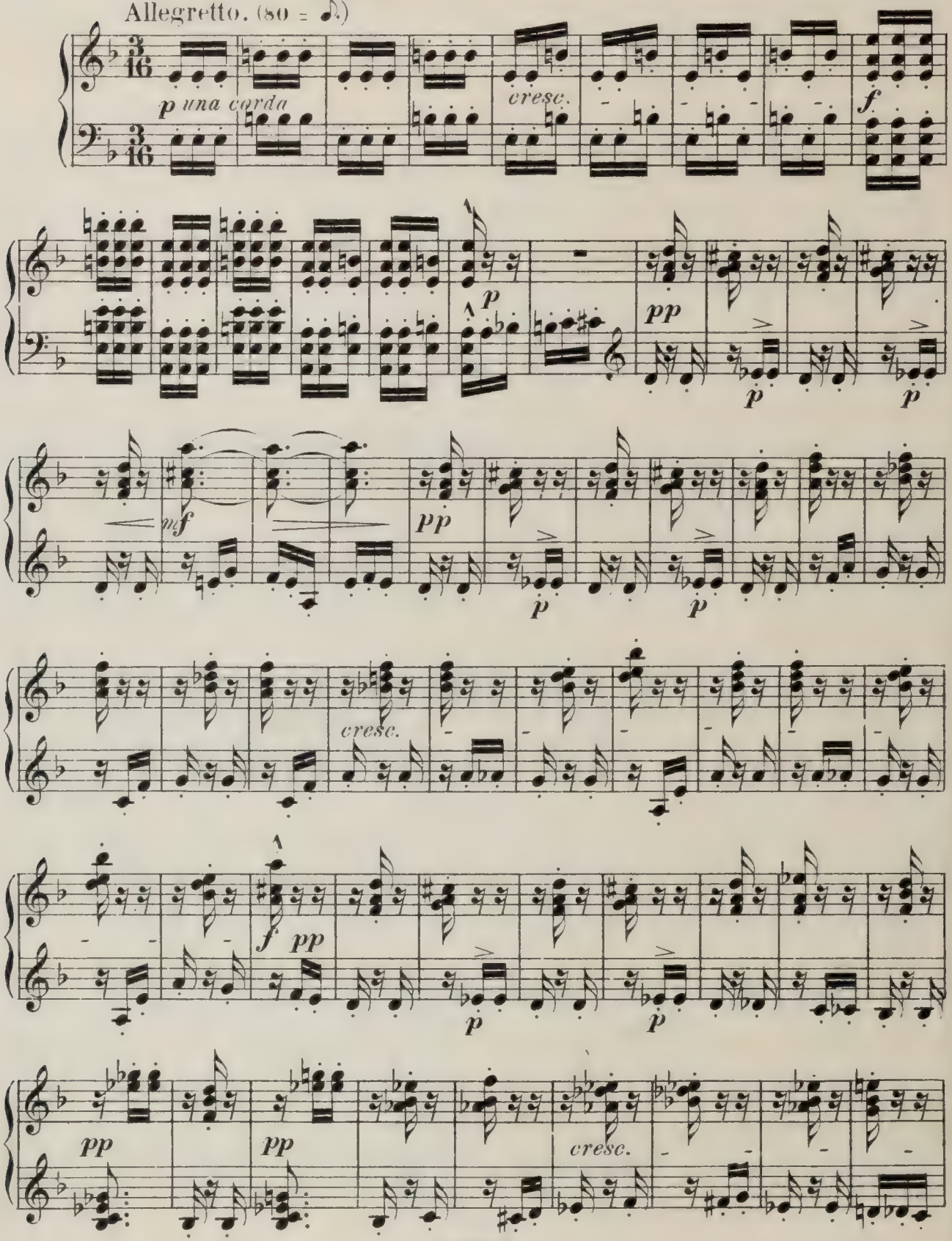
1er ACTE.

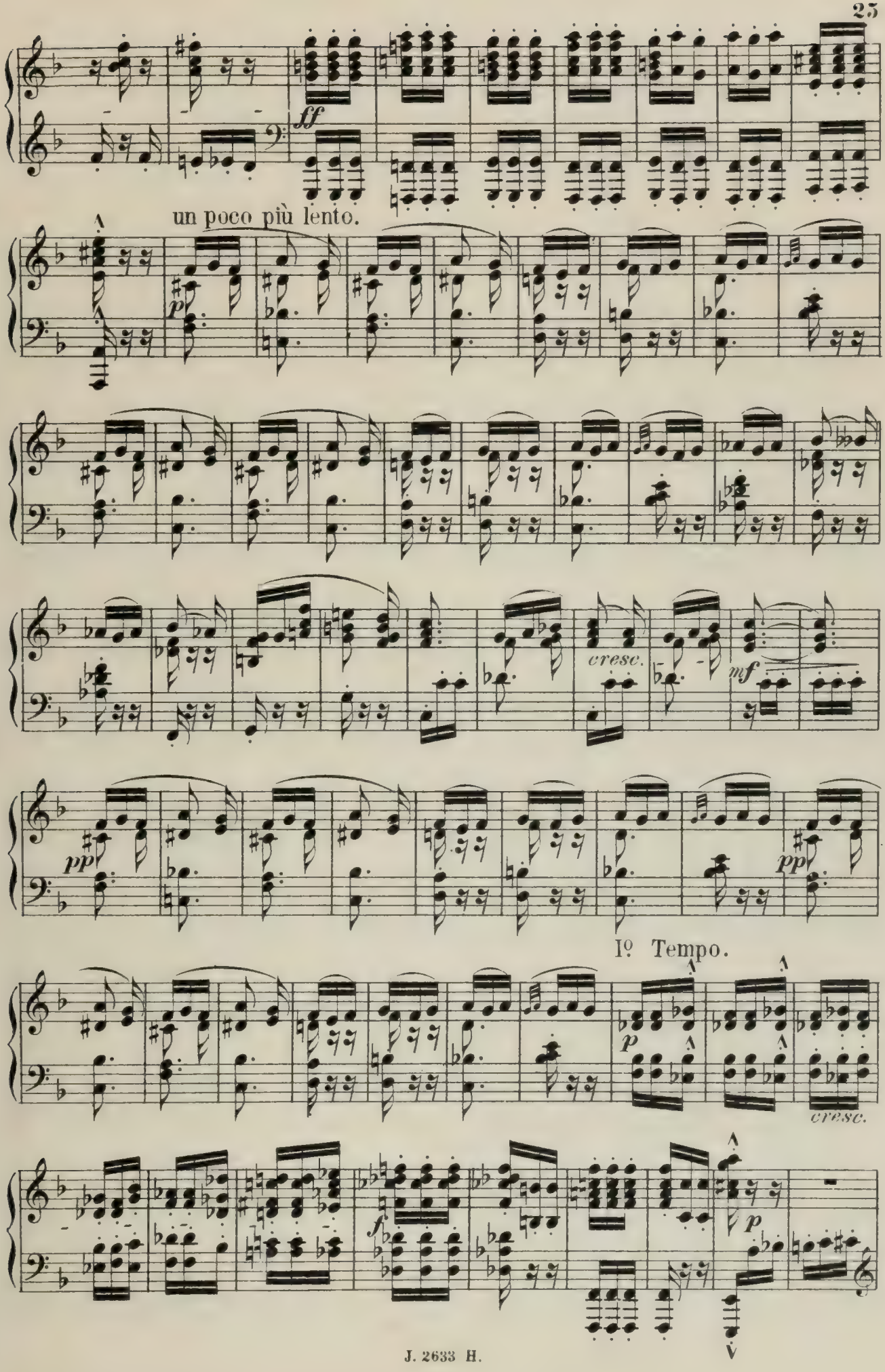
Le port de Corfou.— à droite des baraques de saltimbanques.— à gauche une maison avec un grand balcon.

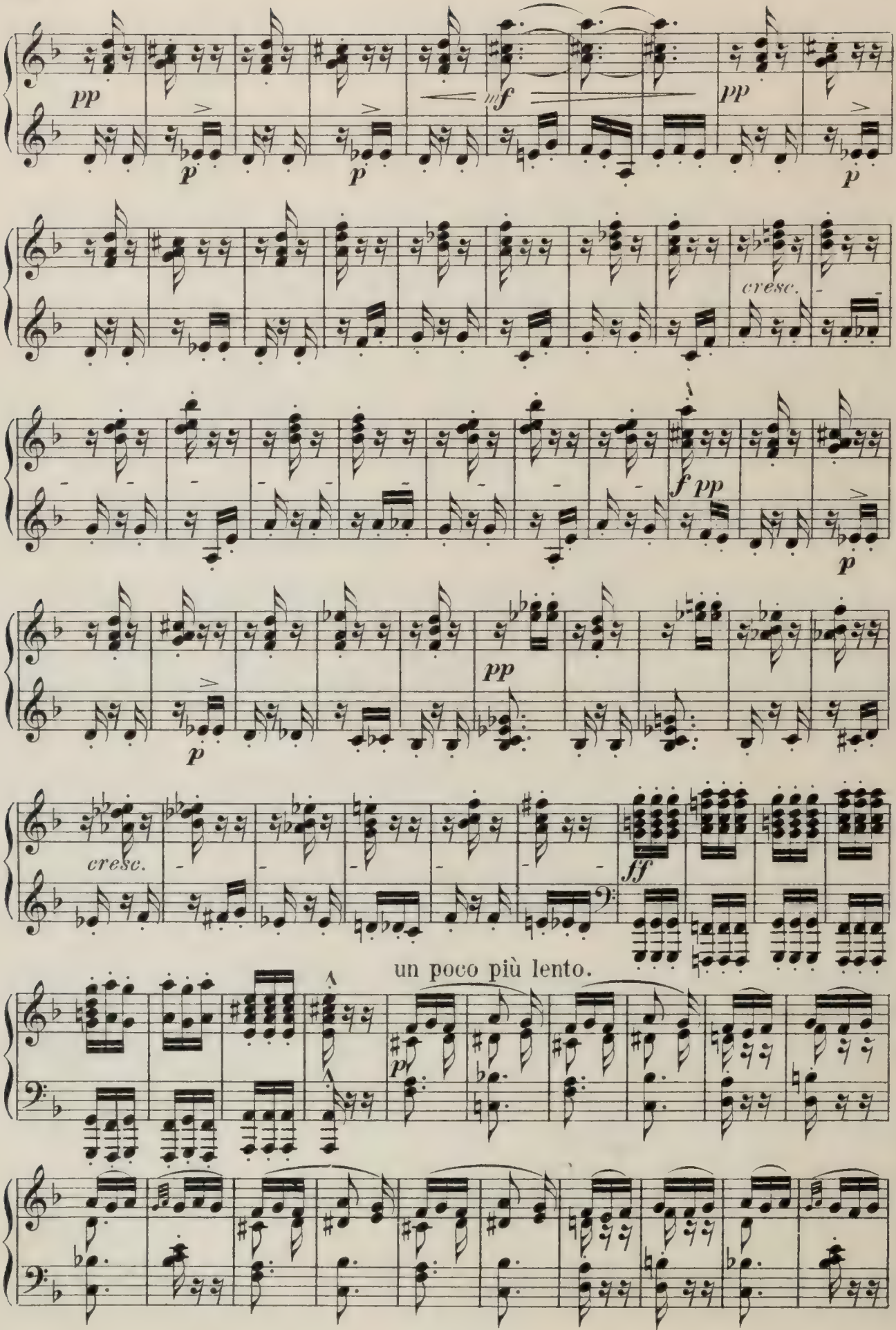
Nº 3. Scène du balcon.

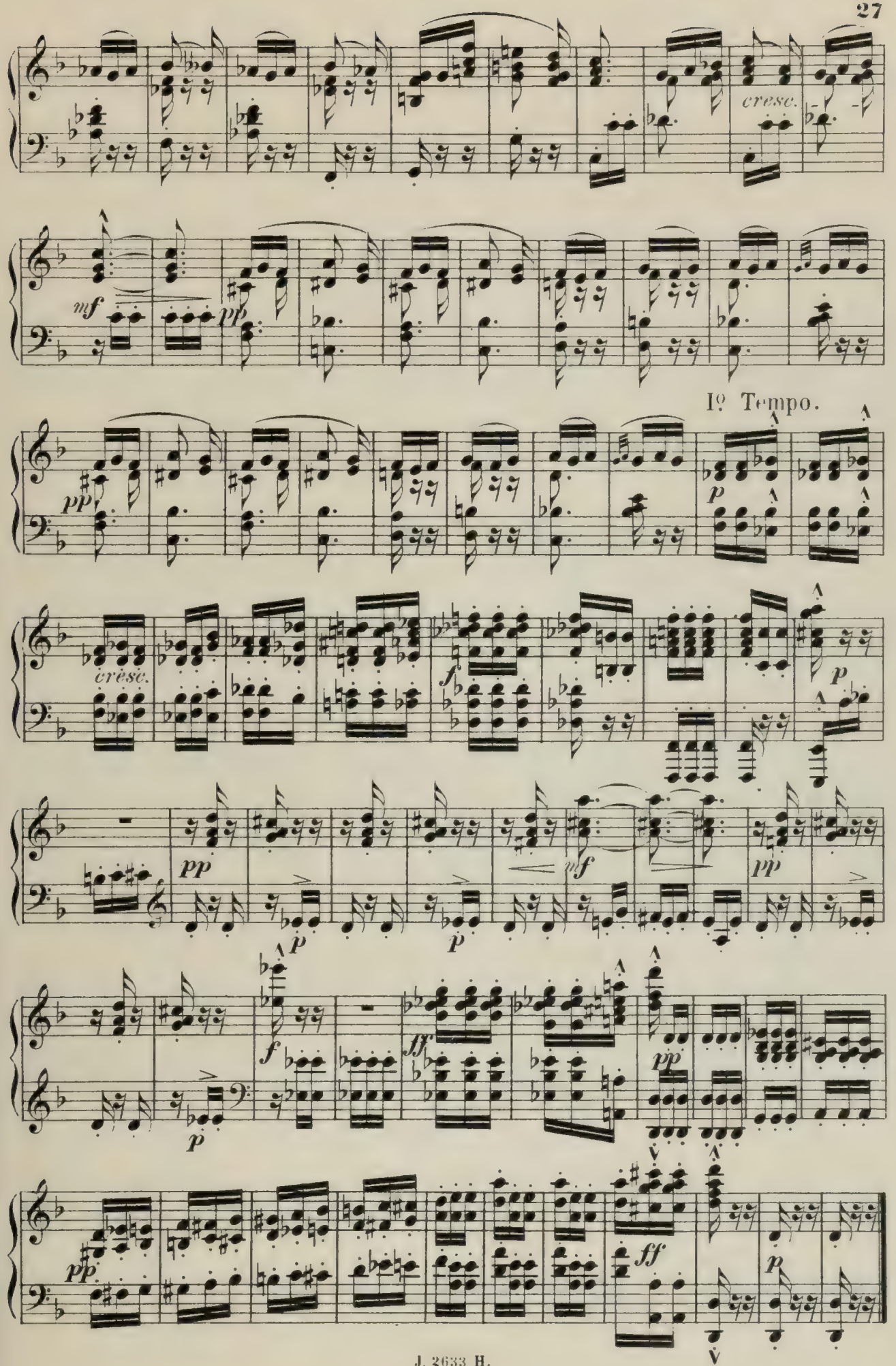
Ottavio a payé une troupe de musiciens qui par ses ordres donnent une sérénade sous le balcon de la belle Héléna.

Allegretto. (80 = ♪.)



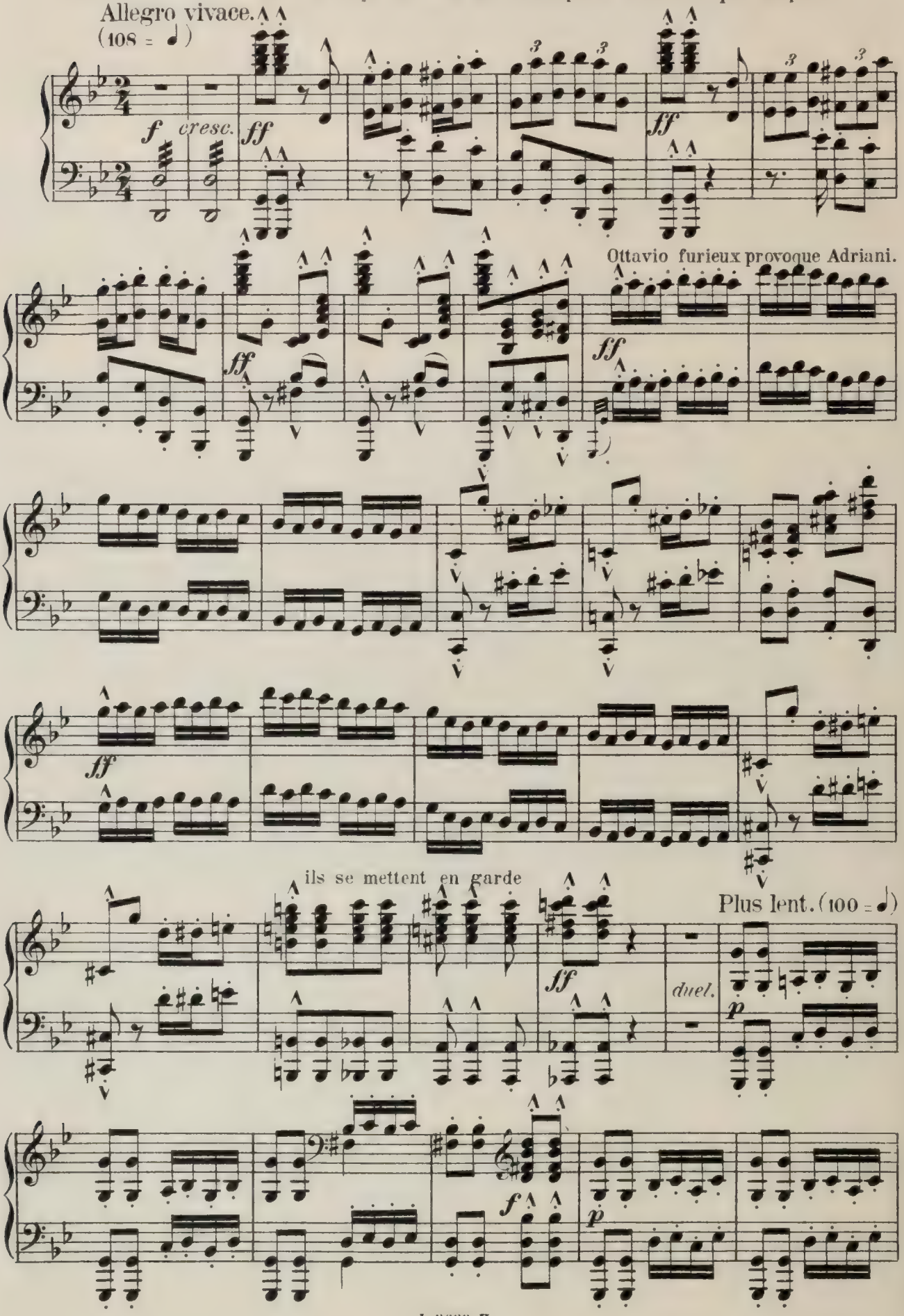

ff
un poco più lento.
p
cresc.
mf
pp
pp
I° Tempo.
p
cresc.
f
p

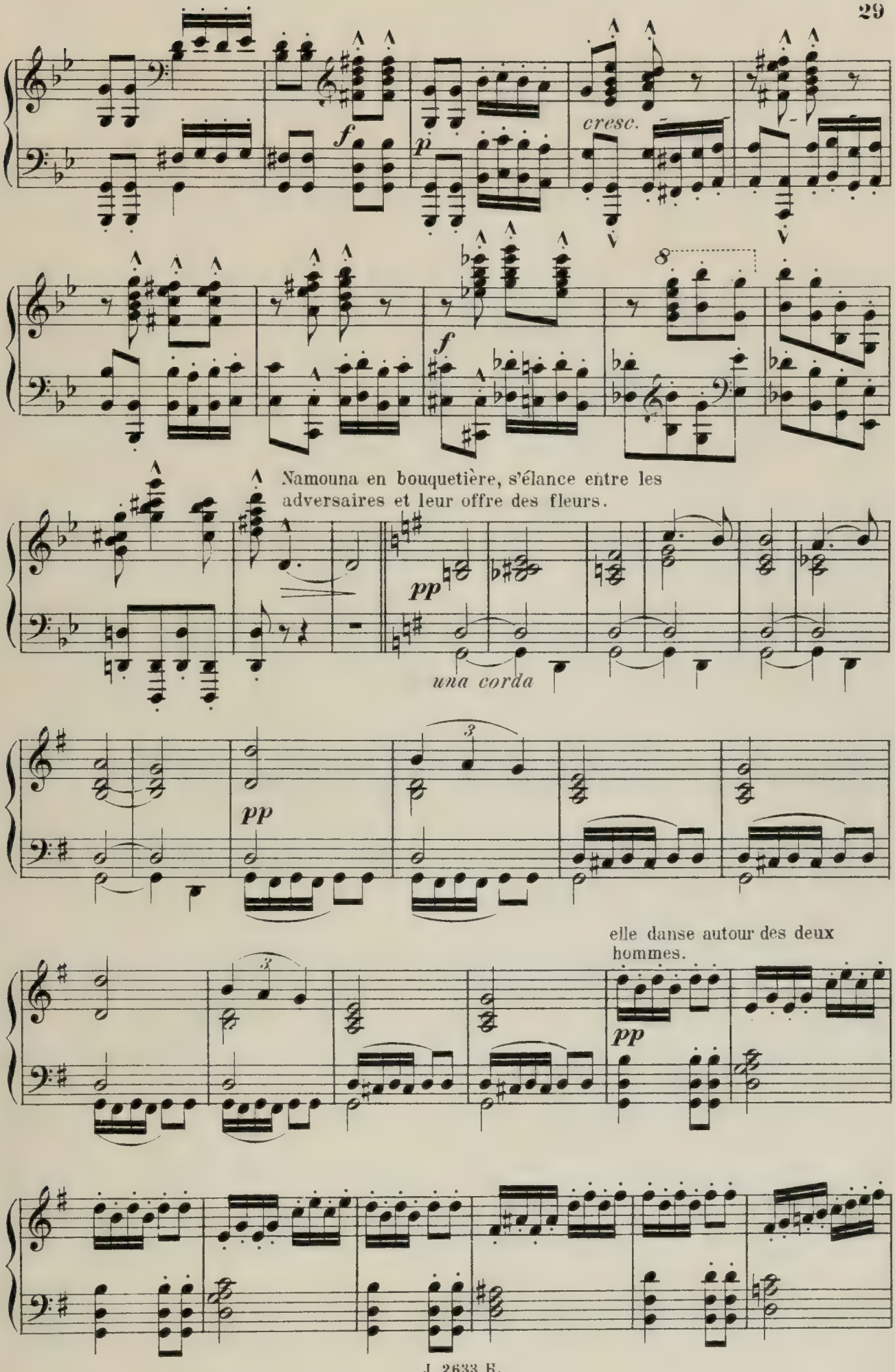

pp
p
mf
pp
p
cresc.
f pp
p
pp
p
cresc.
ff
un poco più lento.
p

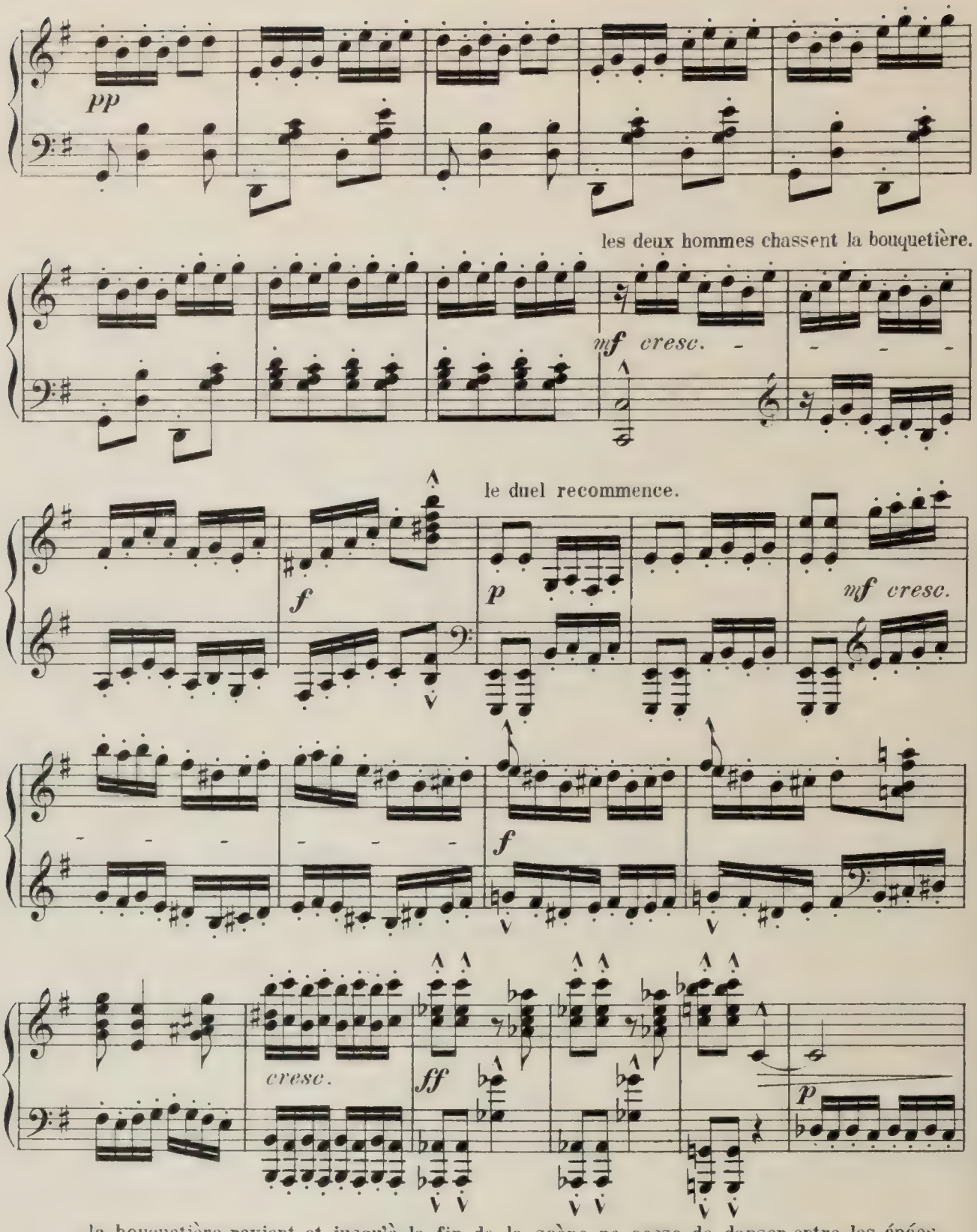

cresc.
mf
pp
Iº Tempo.
pp
p
cresc.
f
p
pp
mf
pp
p
p
f
ff
pp
pp
ff
p

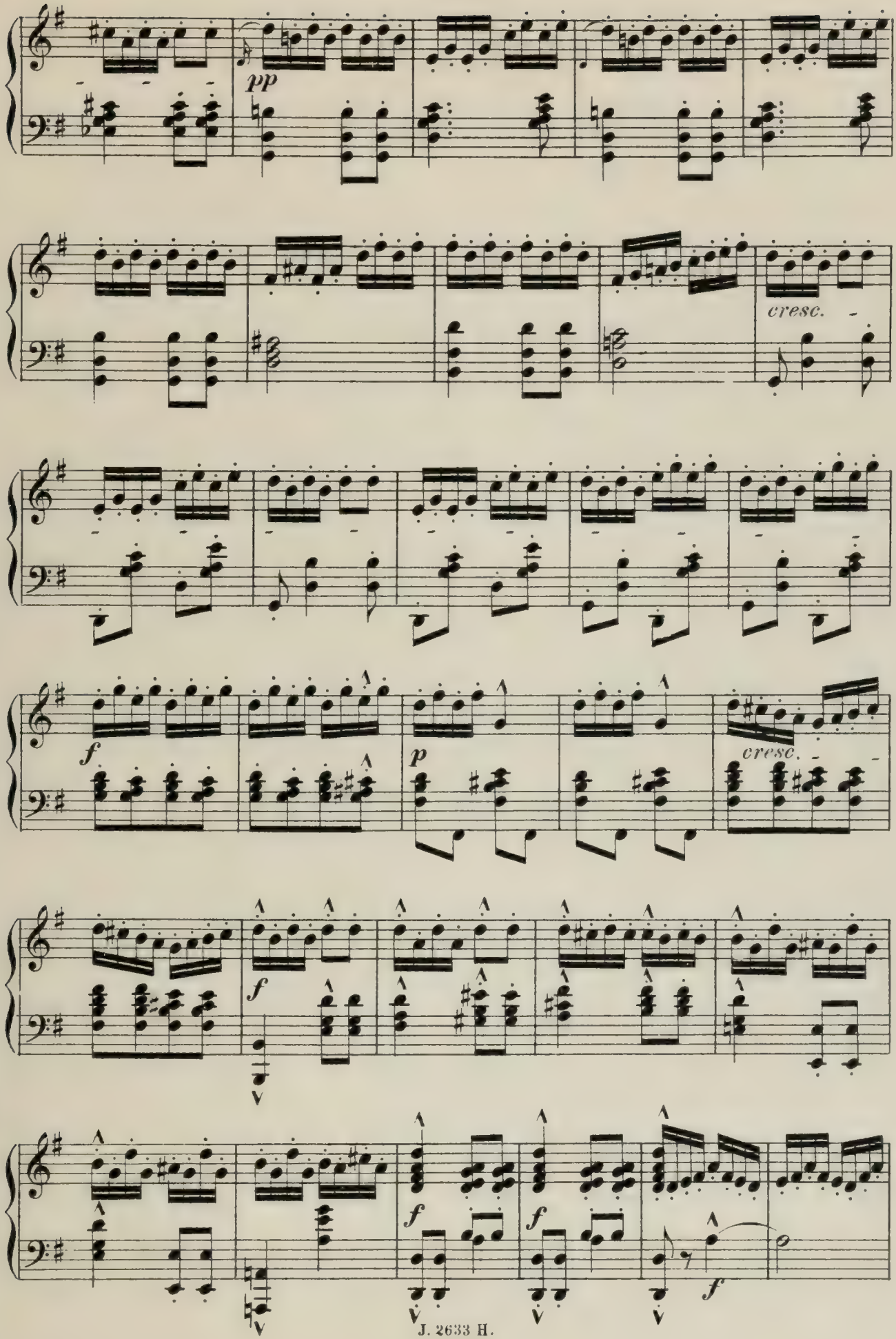
Nº 4.

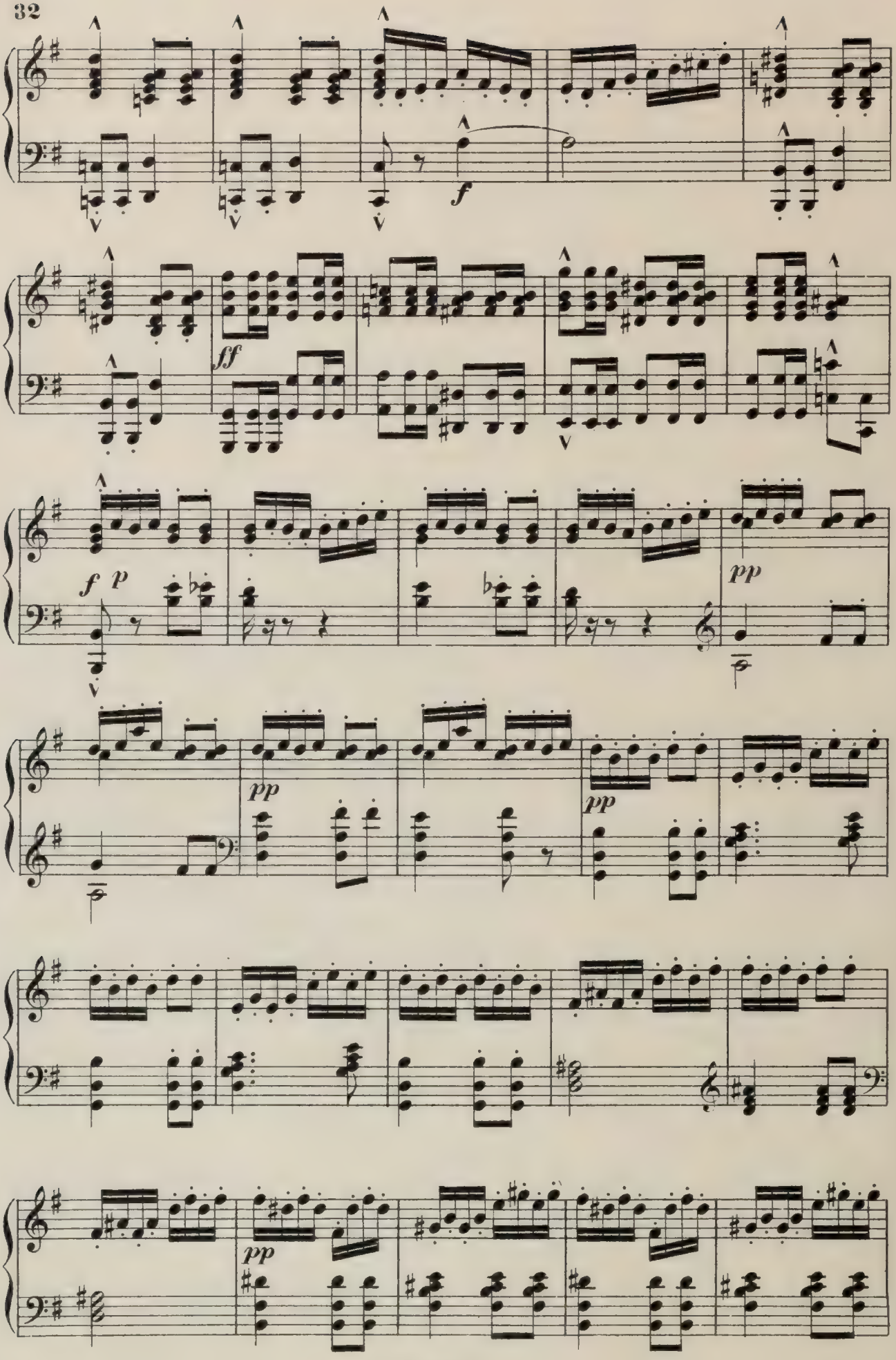
Adriani survient, et tombe à coups de bâton sur la troupe de musiciens qu'il disperse.

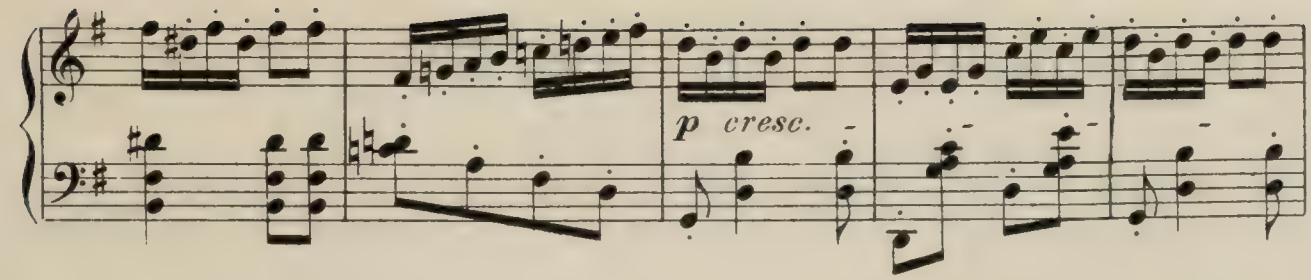


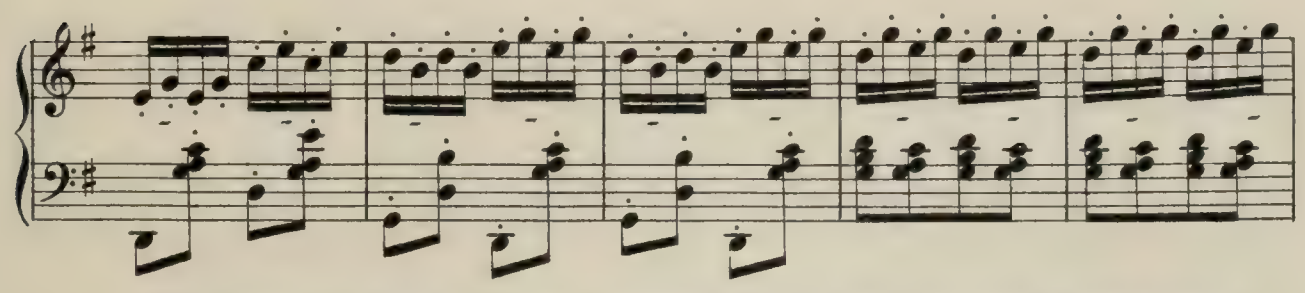

cresc.
Namouna en bouquetière, s'élance entre les adversaires et leur offre des fleurs.
una corda
elle danse autour des deux hommes.


pp
les deux hommes chassent la bouquetière.
mf cresc.
le duel recommence.
f
p
mf cresc.
f
cresc.
ff
p
la bouquetière revient et jusqu'à la fin de la scène ne cesse de danser entre les épées.
pp
cresc.

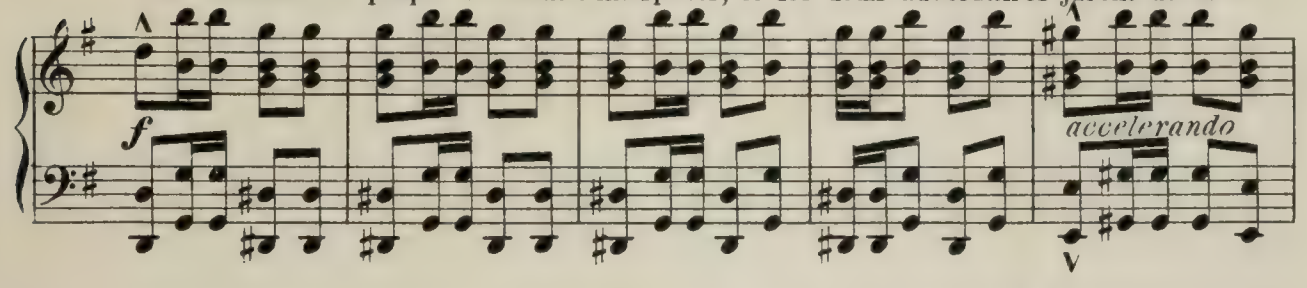

pp
cresc.
f
p
cresc.
f
f
f
f
f


f
ff
f p
pp
pp
pp
pp

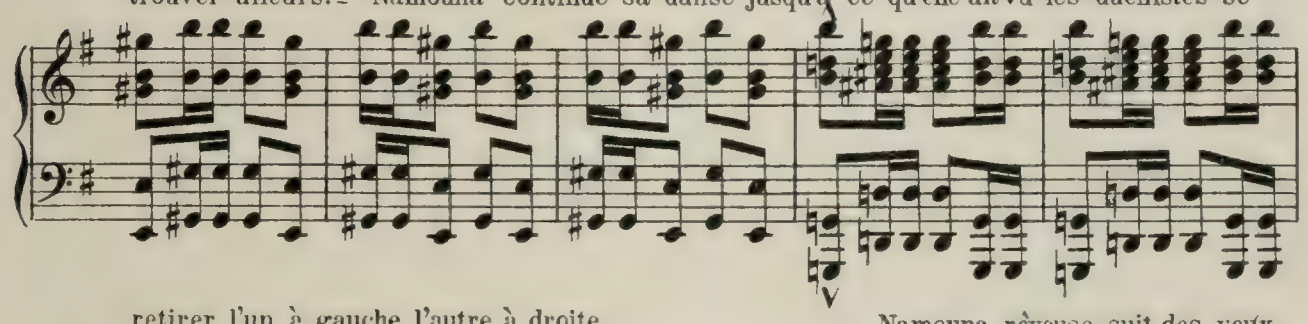




des hommes du peuple viennent s'interposer, et les deux adversaires jurent de se re-

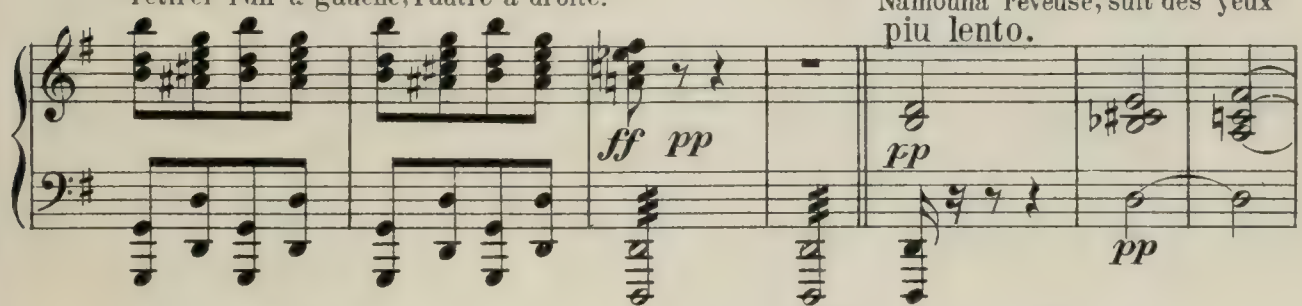


trouver ailleurs. — Namouna continue sa danse jusqu'à ce qu'elle ait vu les duellistes se

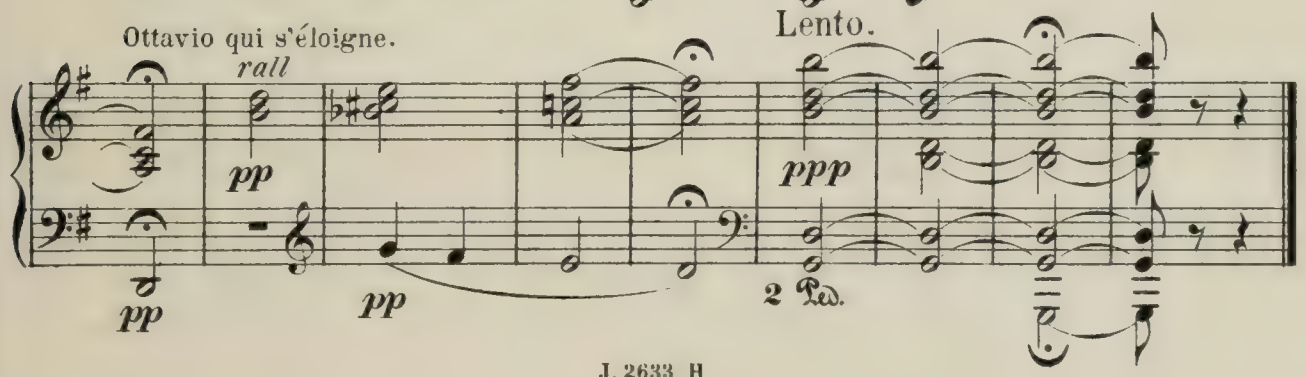


retirer l'un à gauche, l'autre à droite.

Namouna rêveuse, suit des yeux



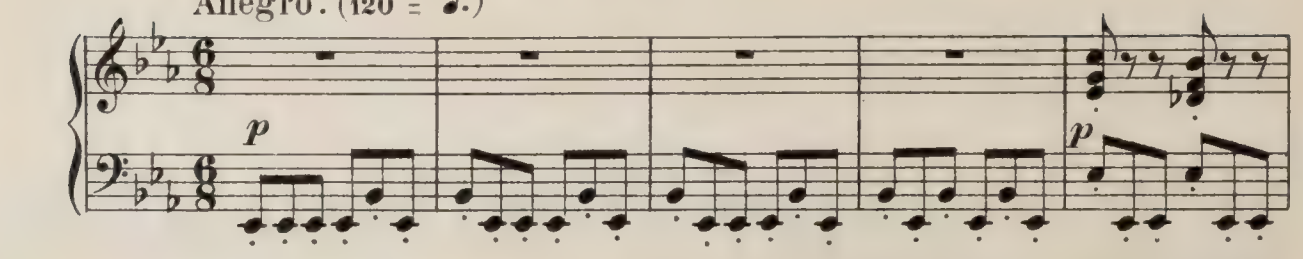
Ottavio qui s'éloigne.



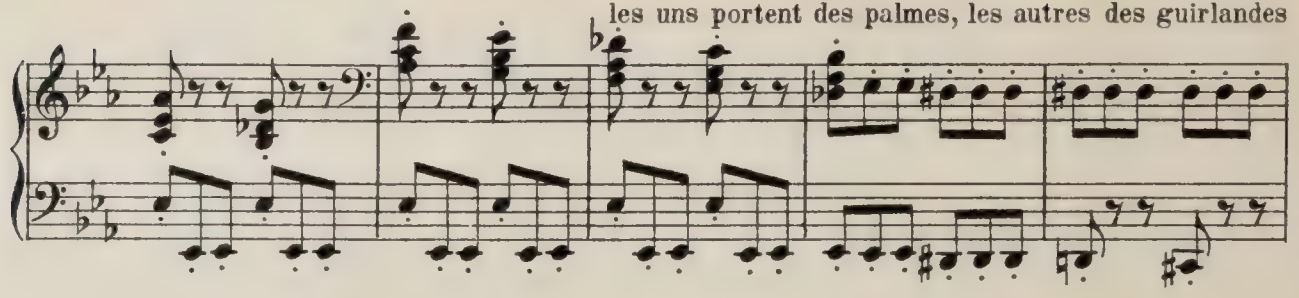
Nº 5. Fête foraine.

Les danseurs arrivent par groupes.

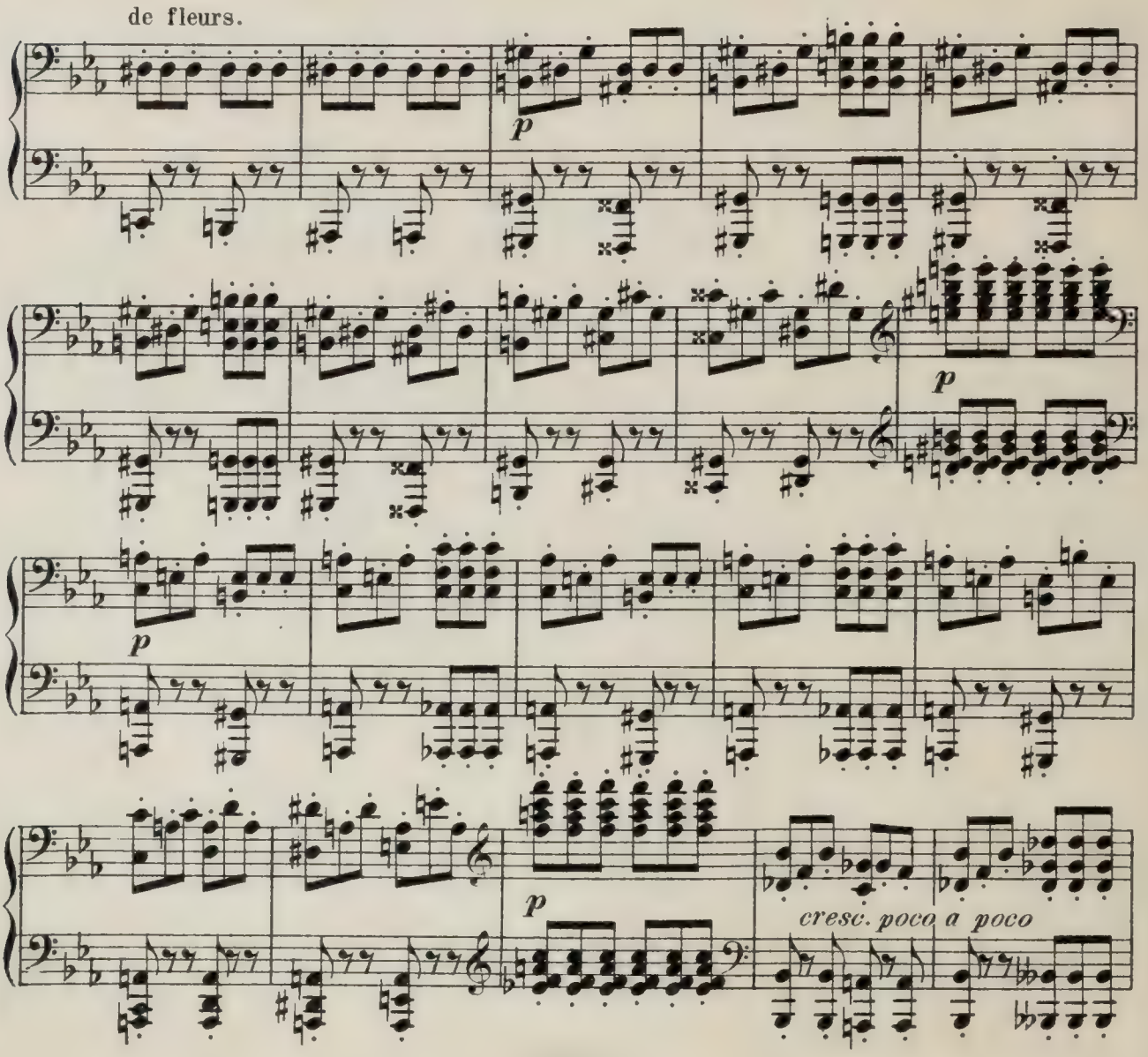
Allegro. (120 = ♩.)

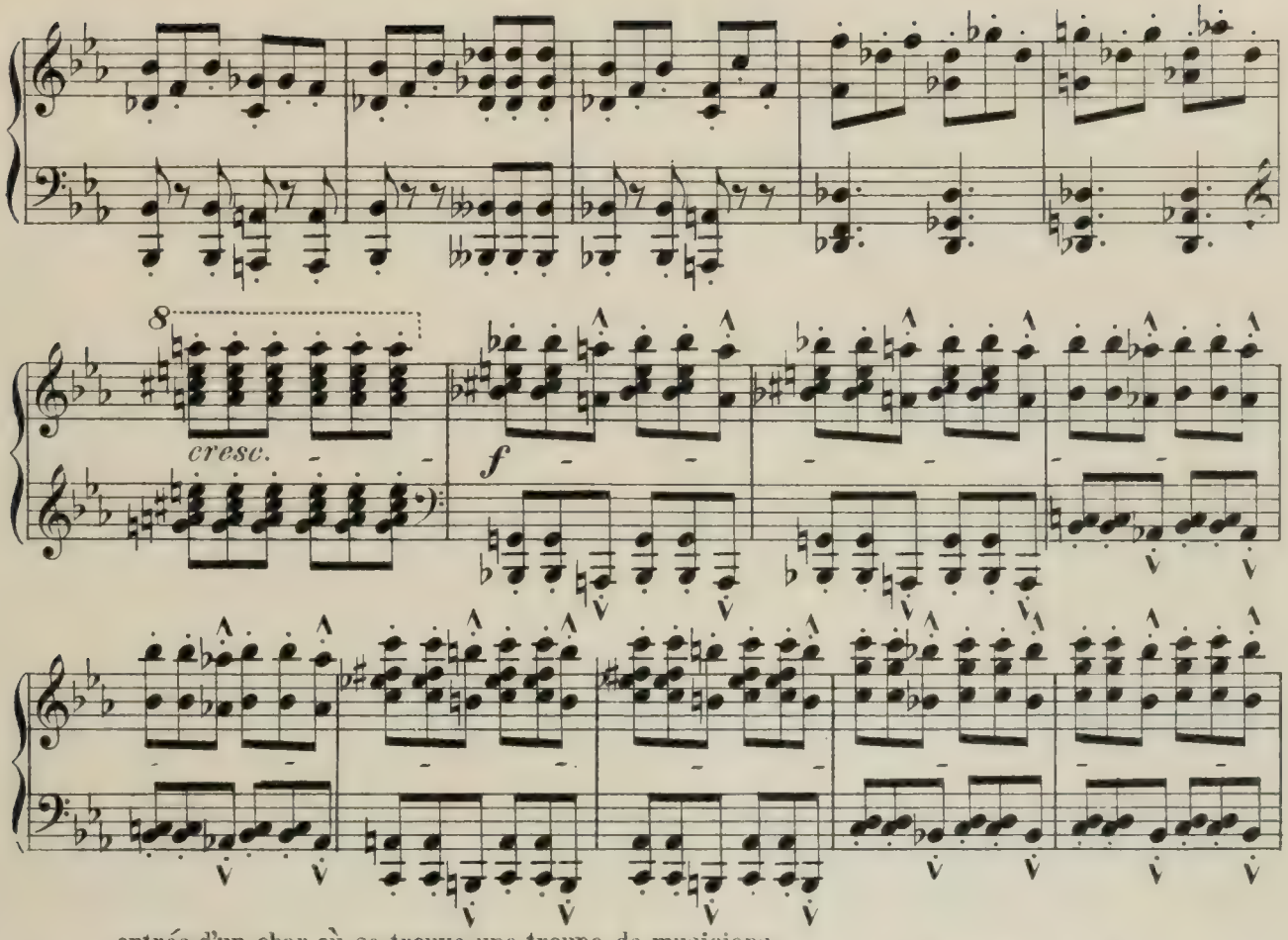


les uns portent des palmes, les autres des guirlandes

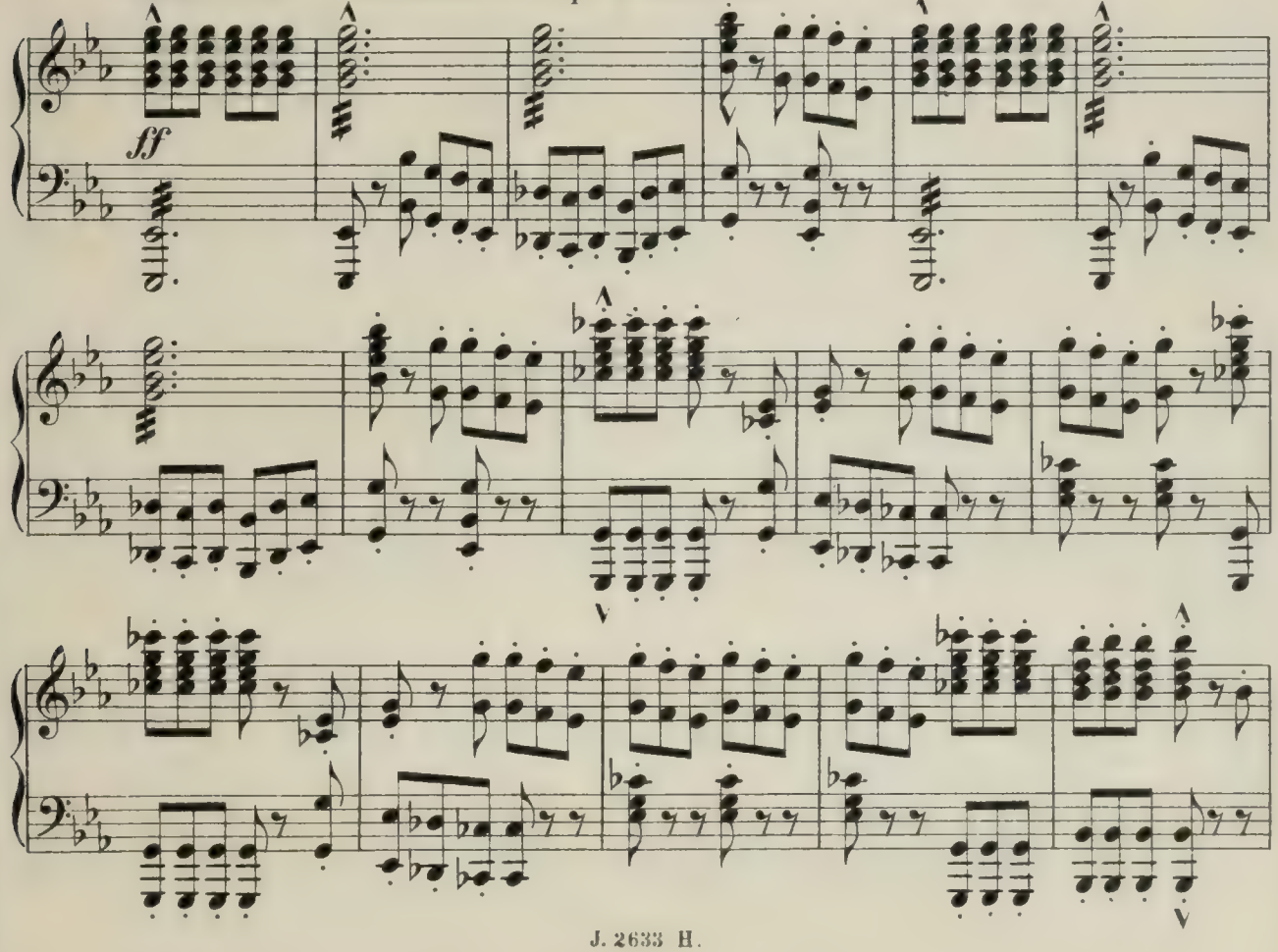


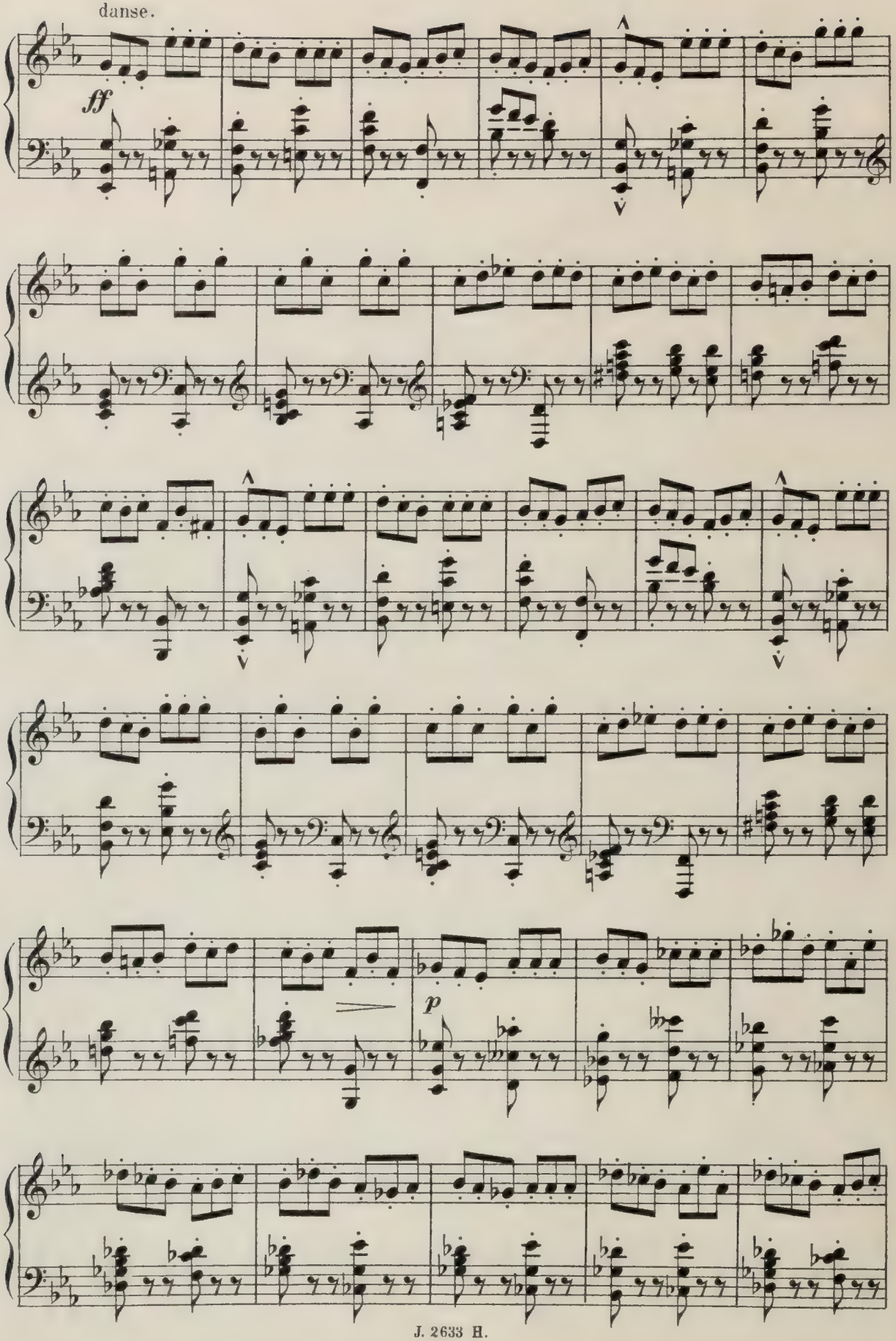
de fleurs.

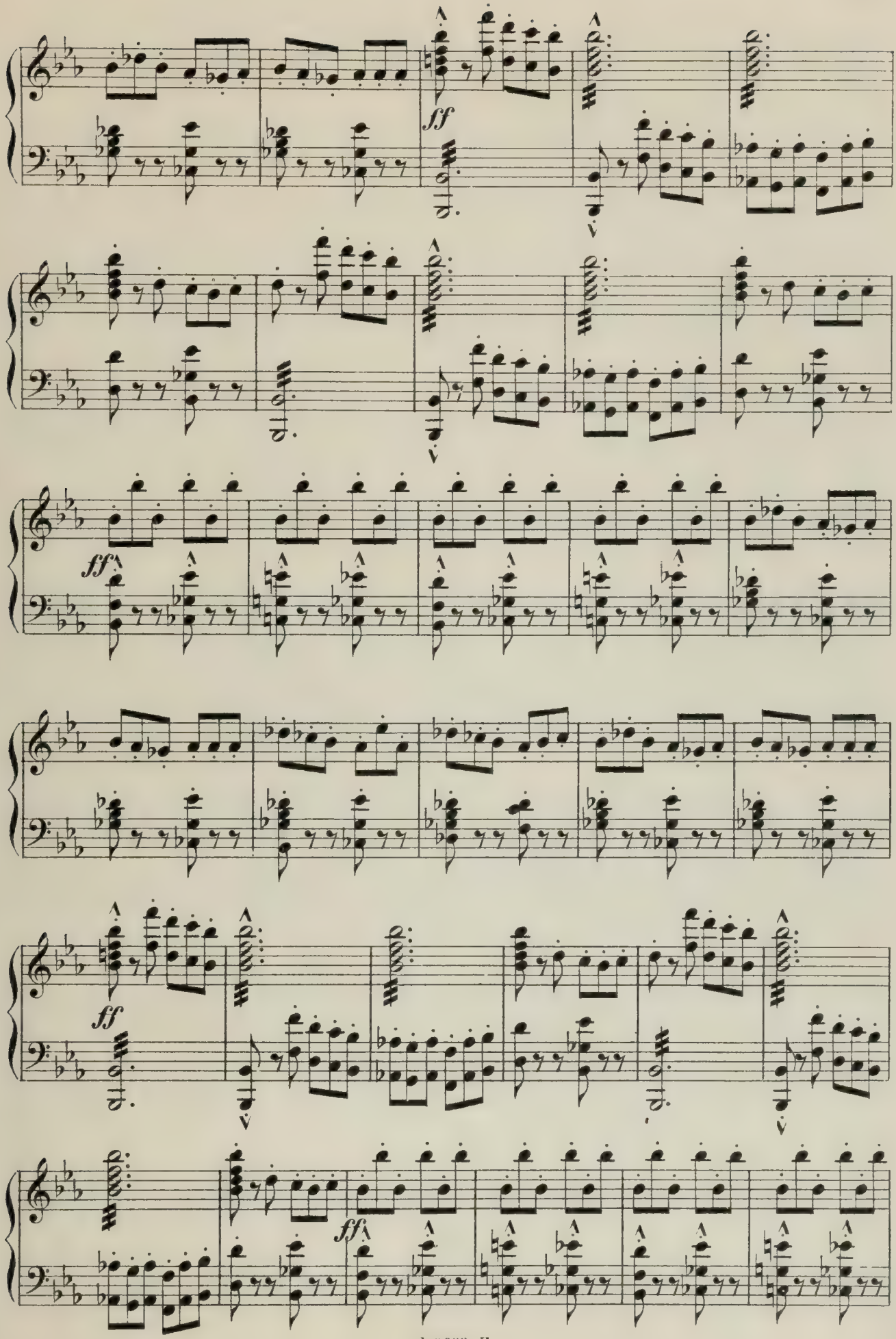


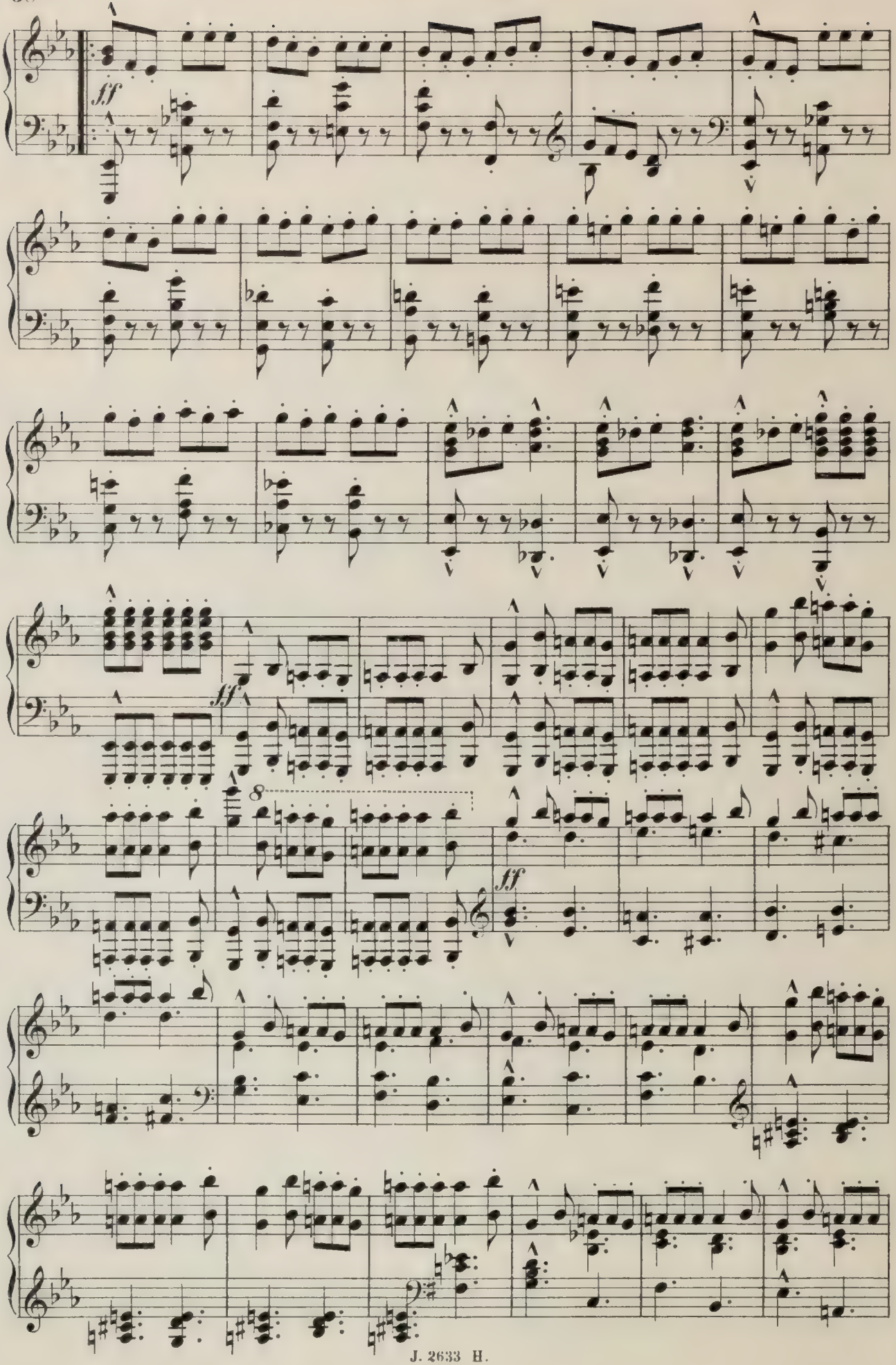


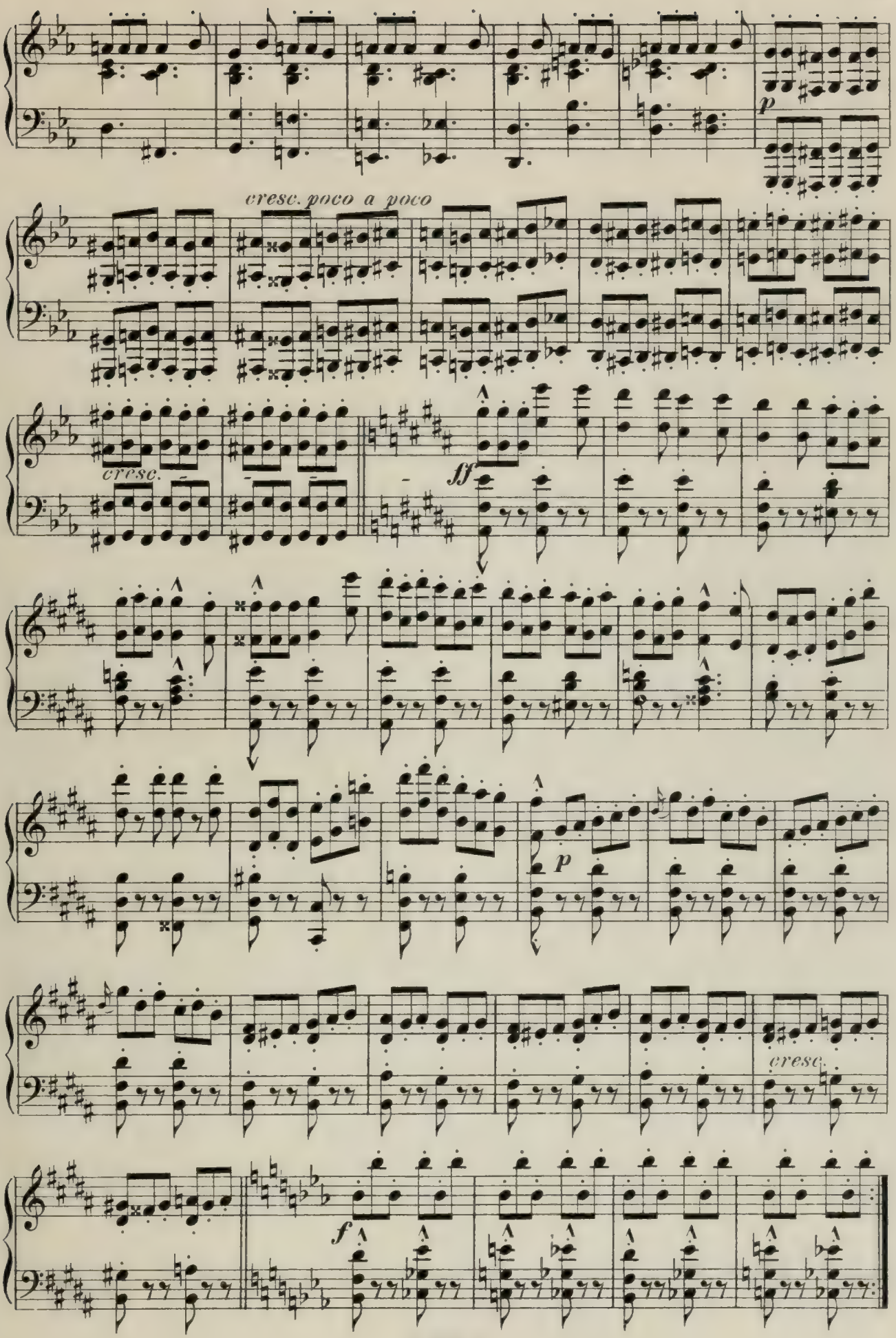
entrée d'un char où se trouve une troupe de musiciens.

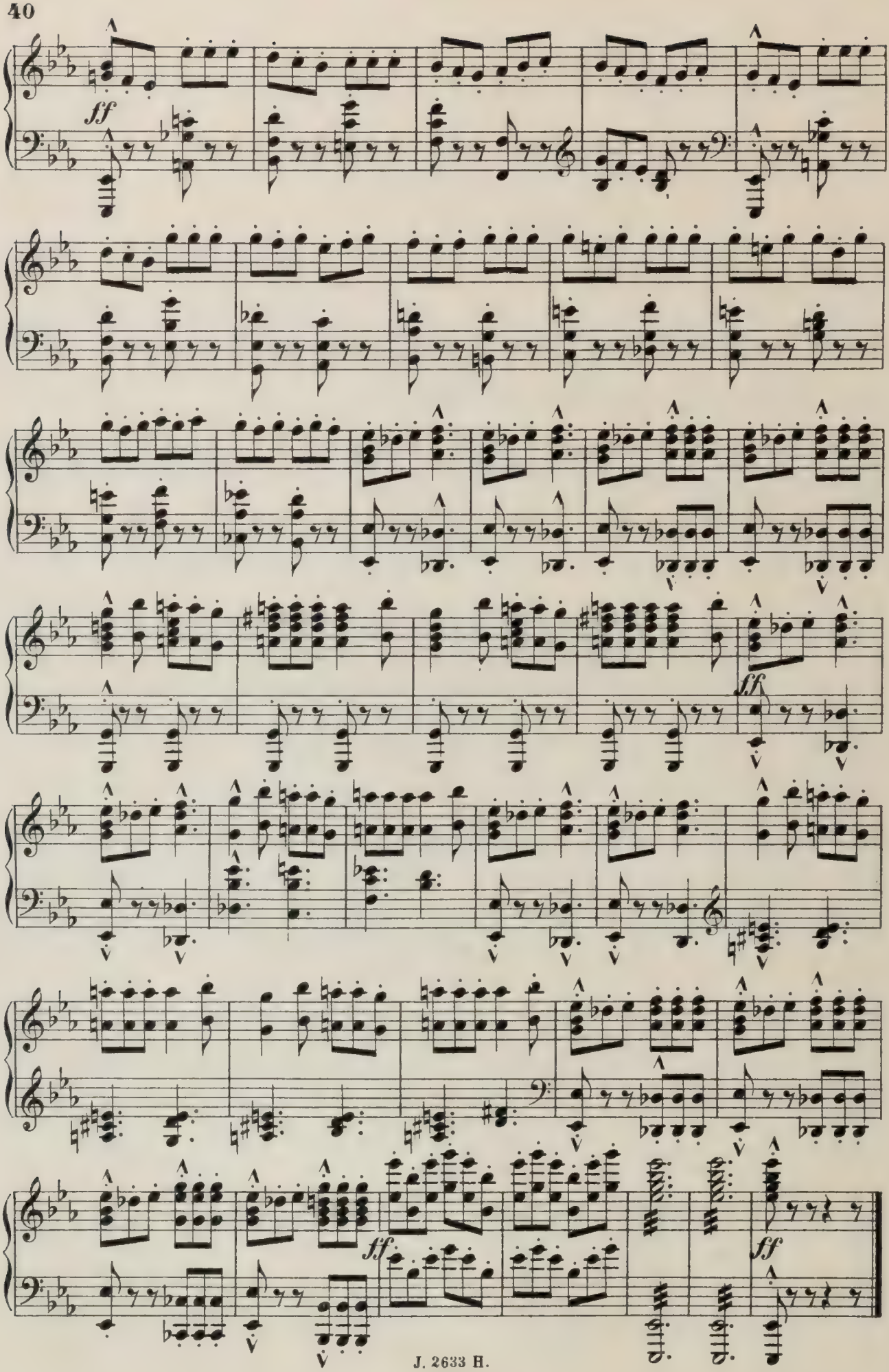



danse.
ff
p


ff
ff
ff
ff


ff
ff
8
ff

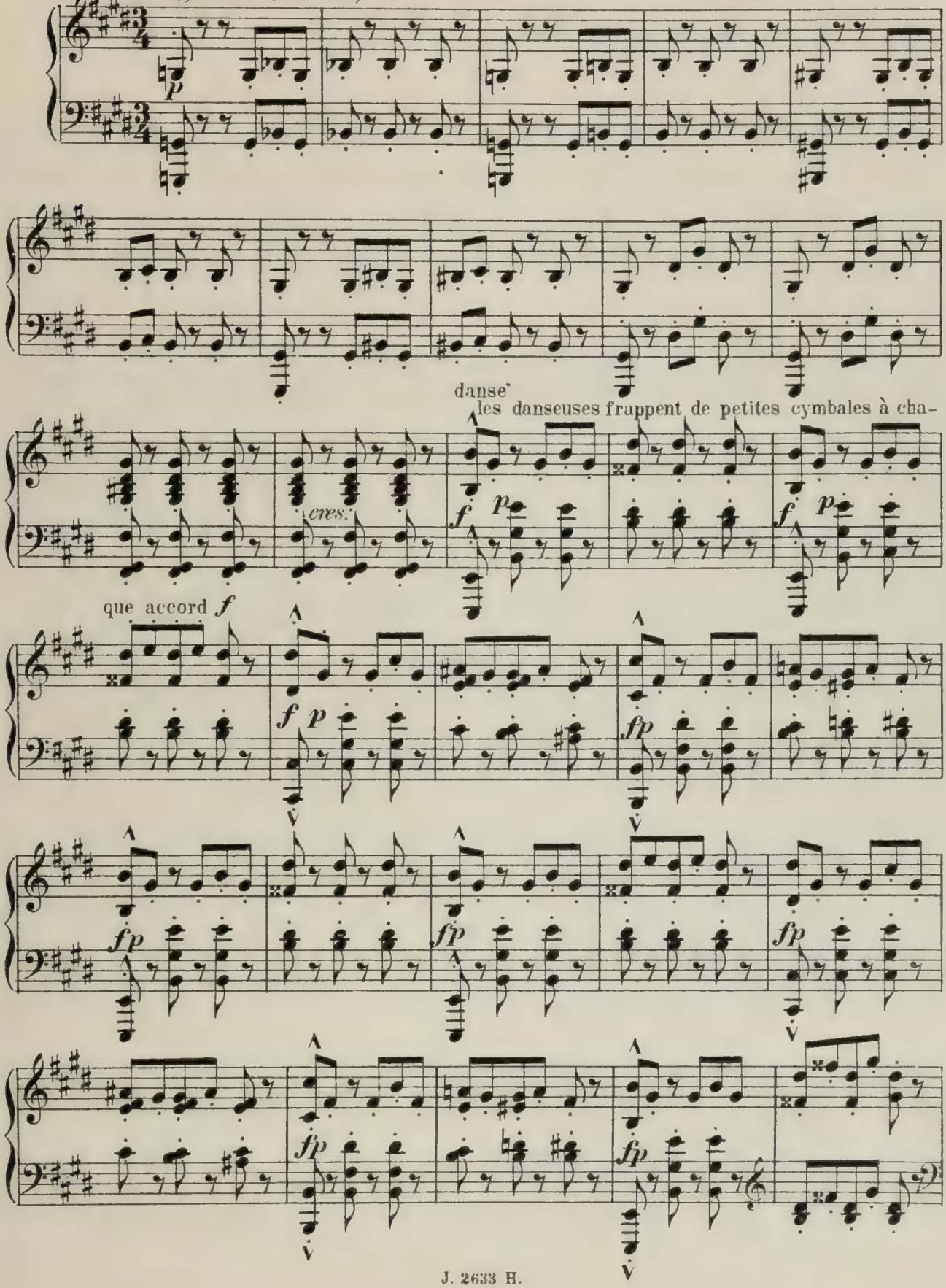

p
cresc. poco a poco
cresc.
ff
p
cresc.
f

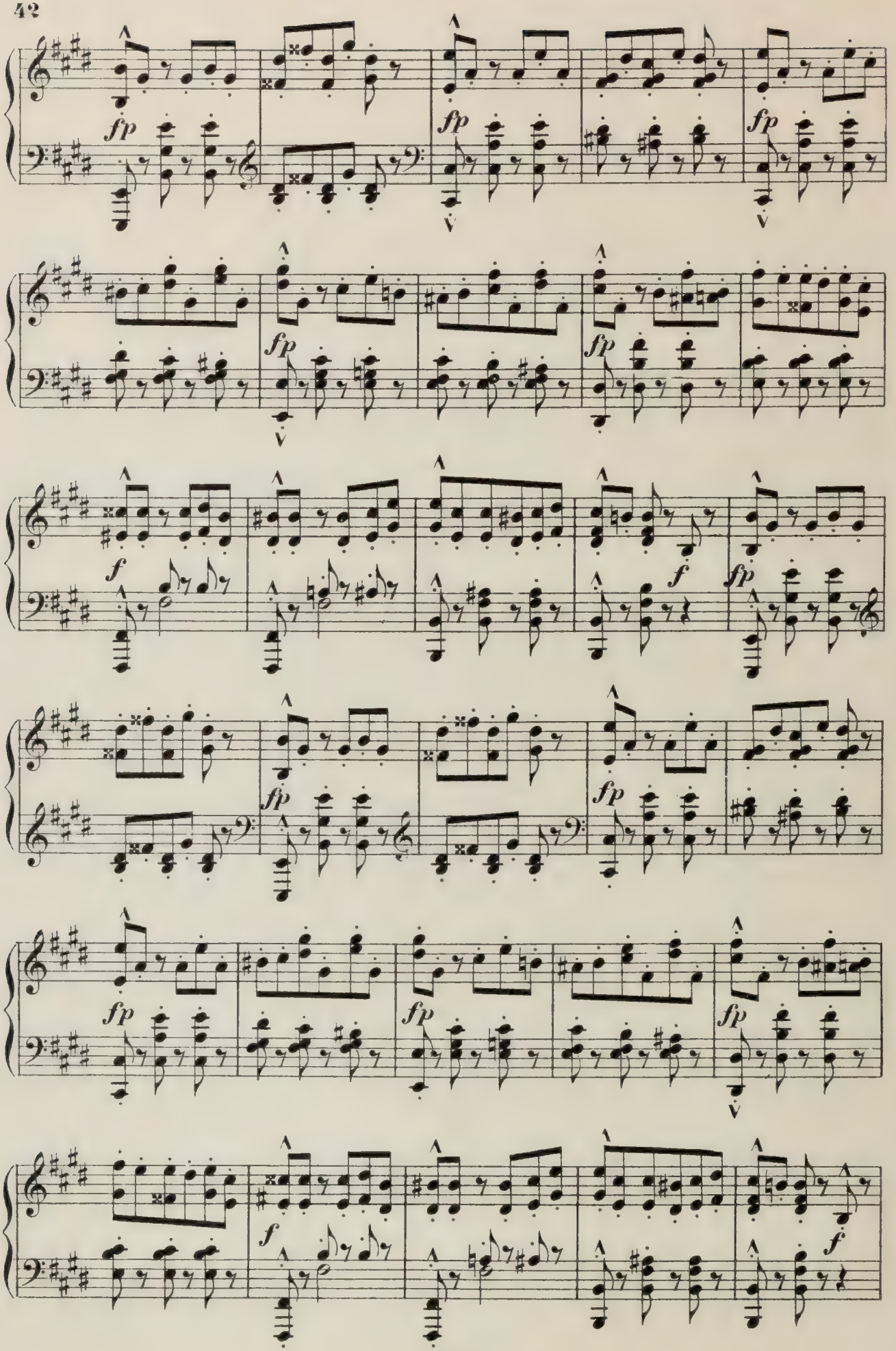

ff
ff
ff
ff

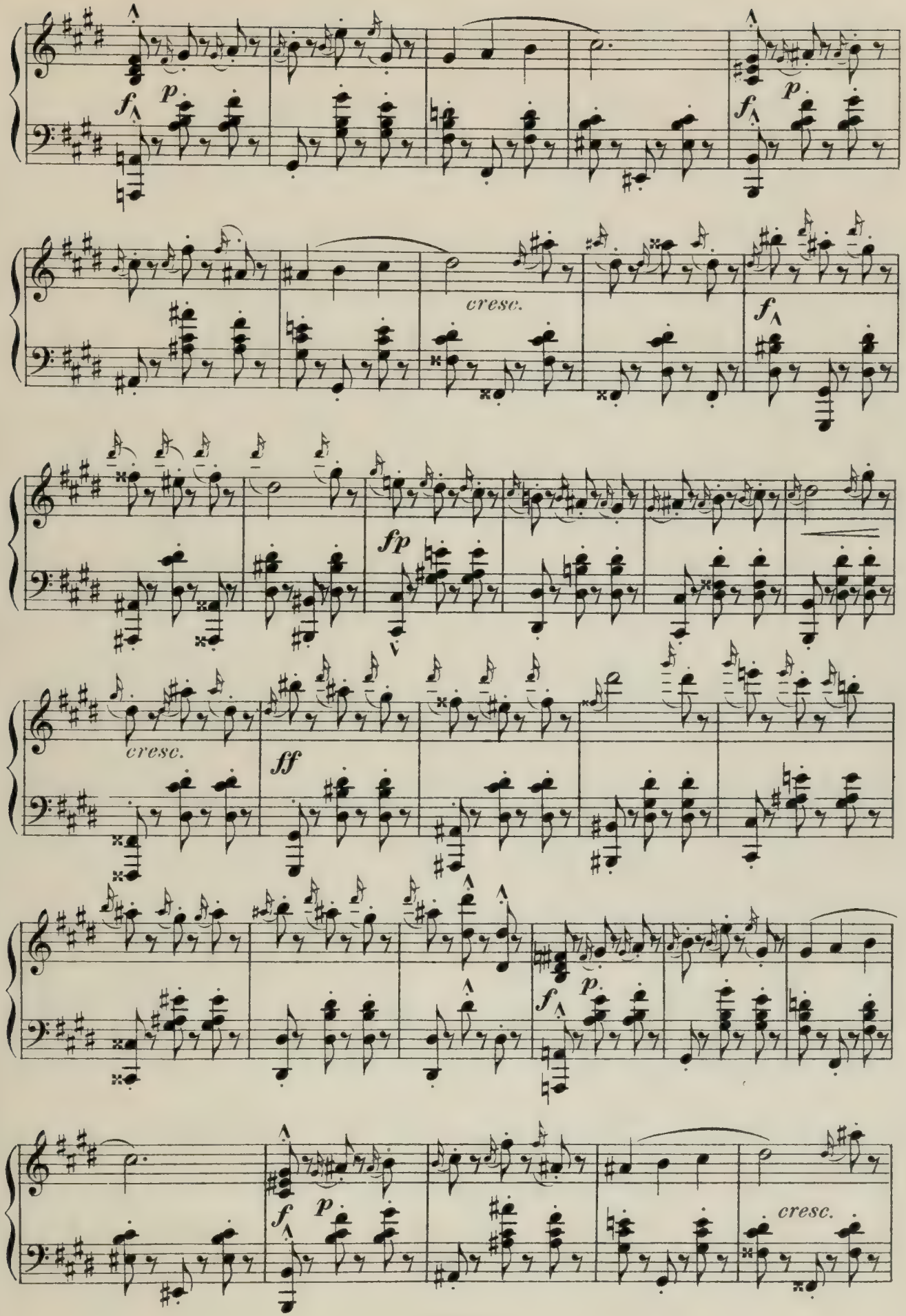
Nº 6. Pas des cymbales.

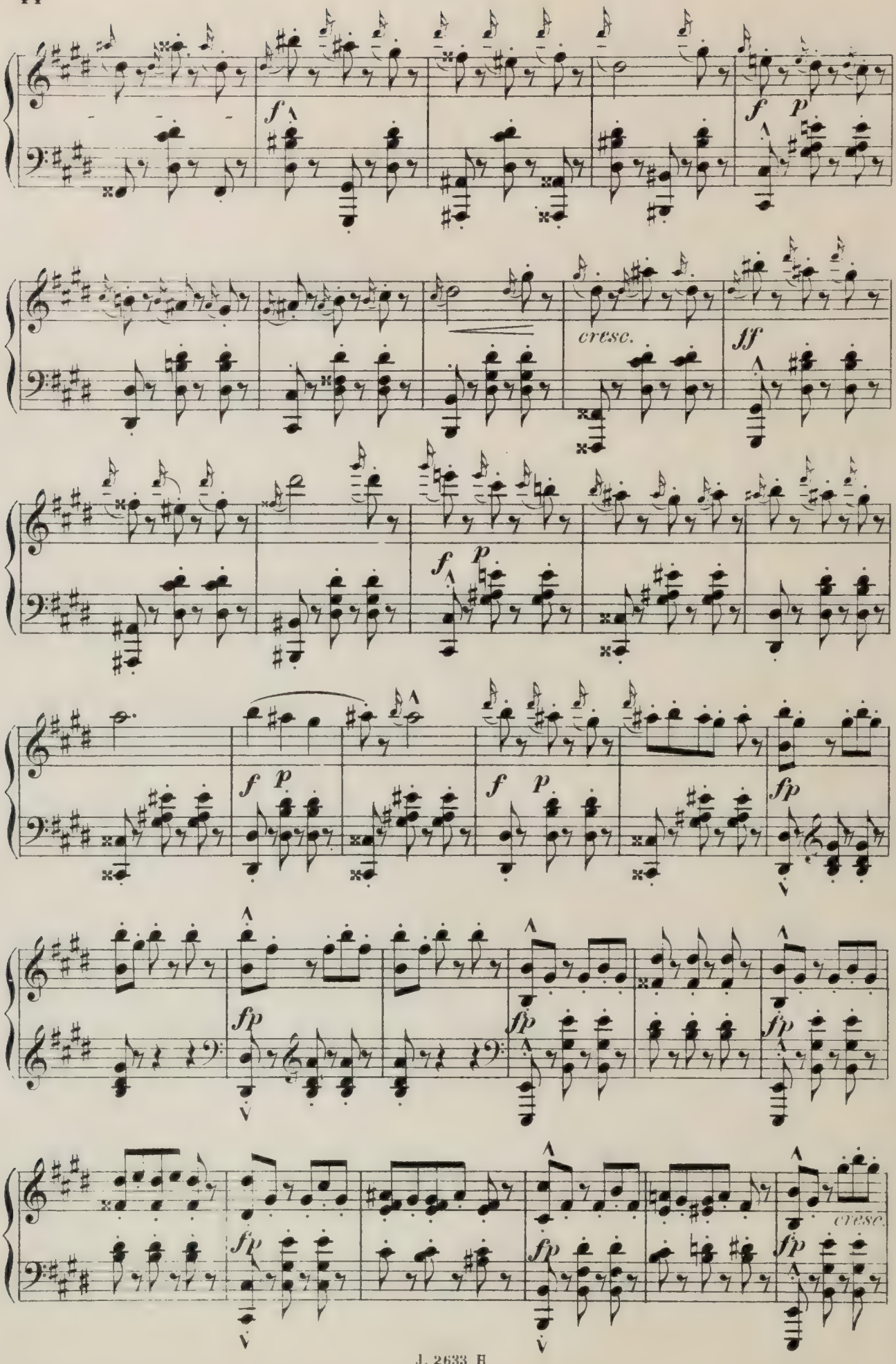
Entrée de 16 danseuses qui arrivent furtivement par toutes les coulisses.

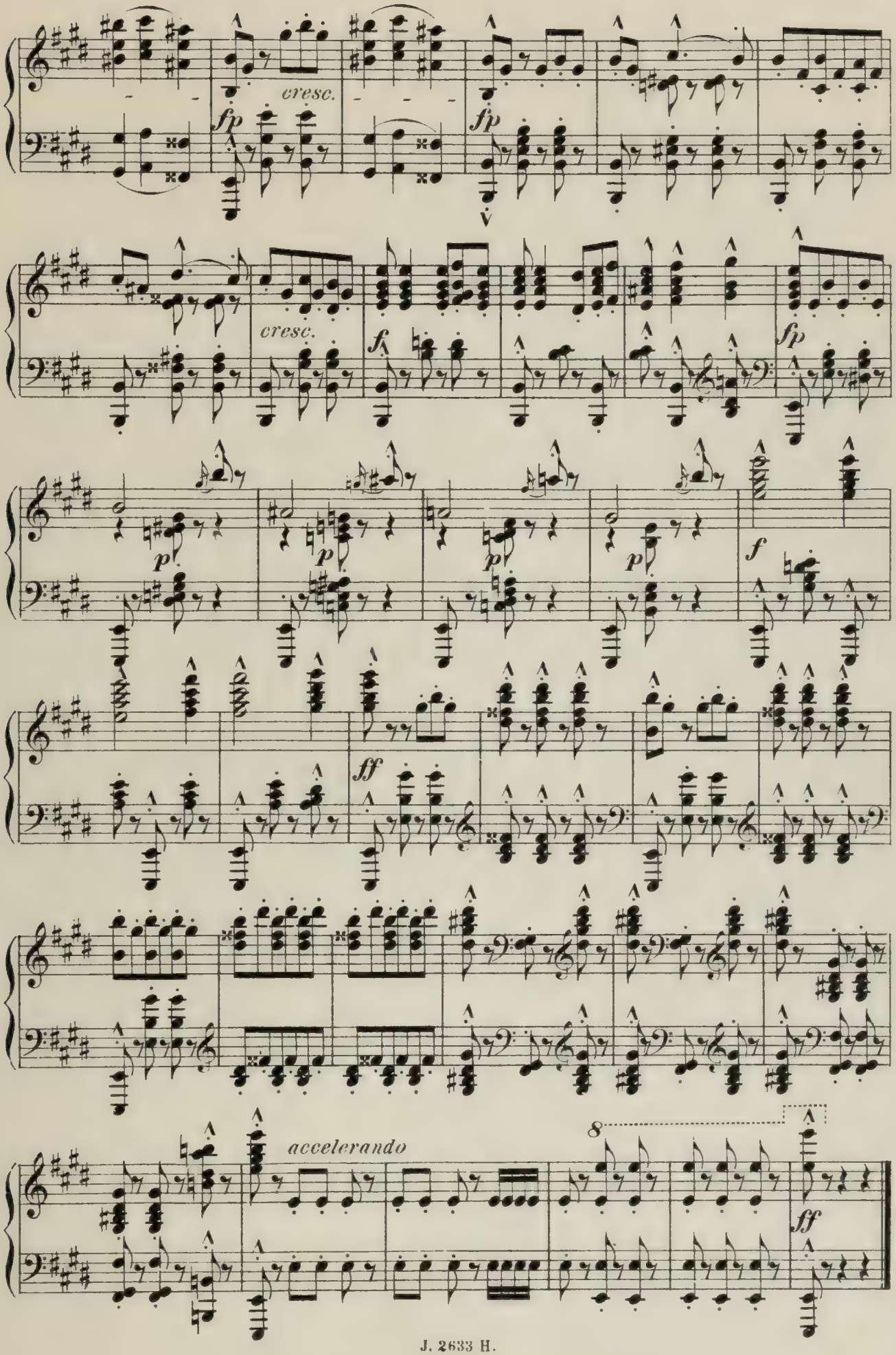
Allegretto. (120 = ♩)



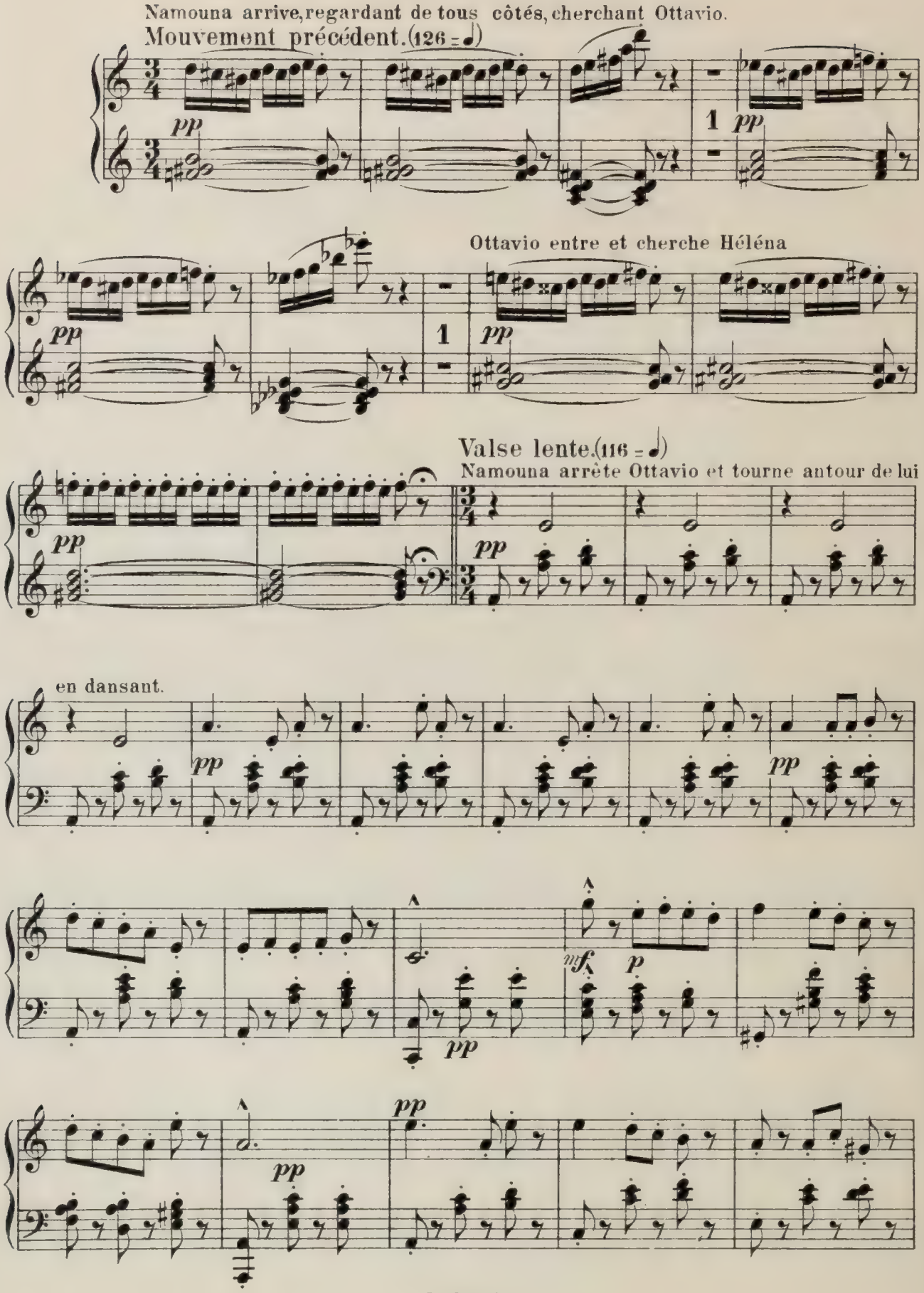

fp
f

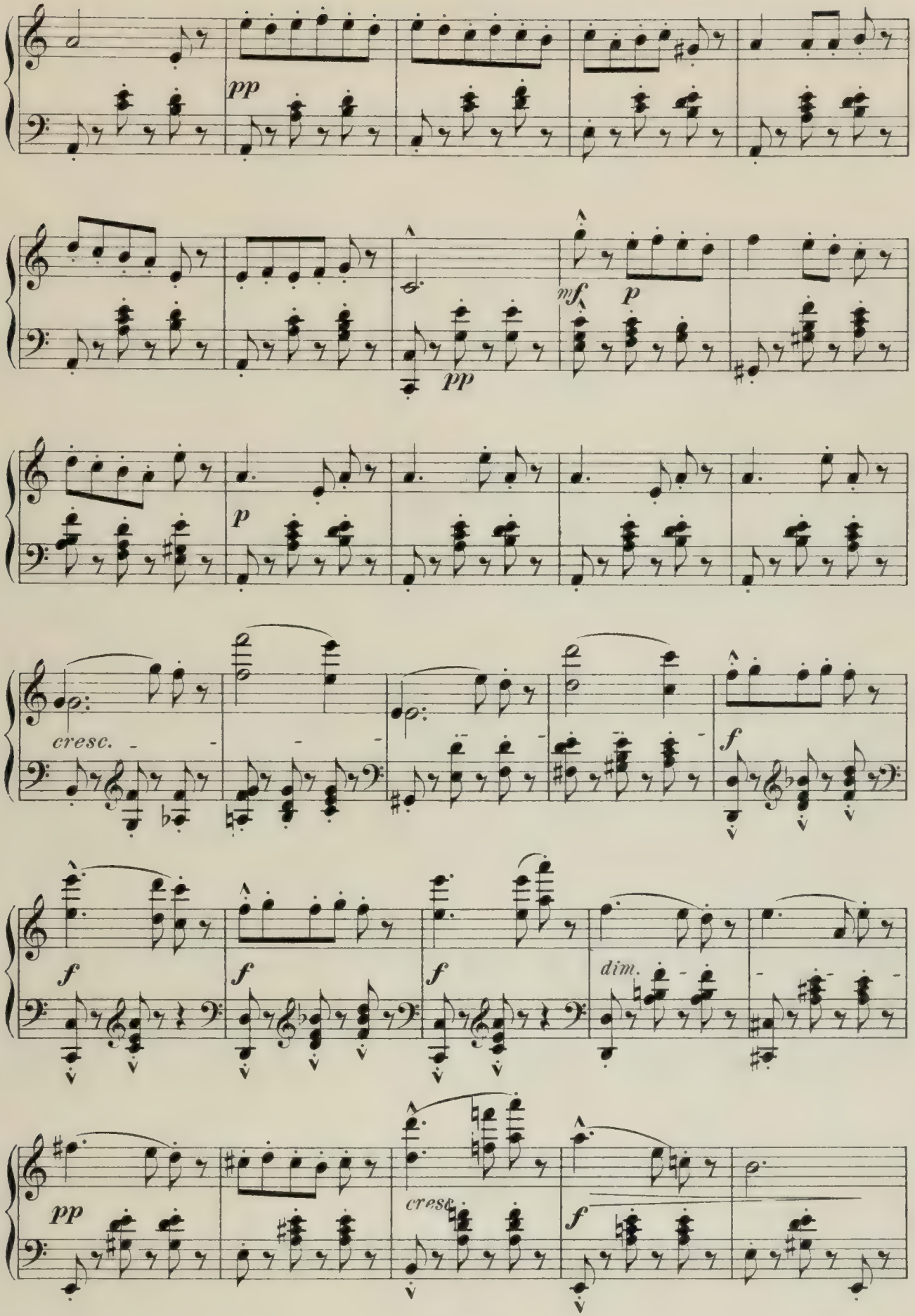

f
p
f
p
cresc.
f
fp
cresc.
ff
f
p
f
p
cresc.

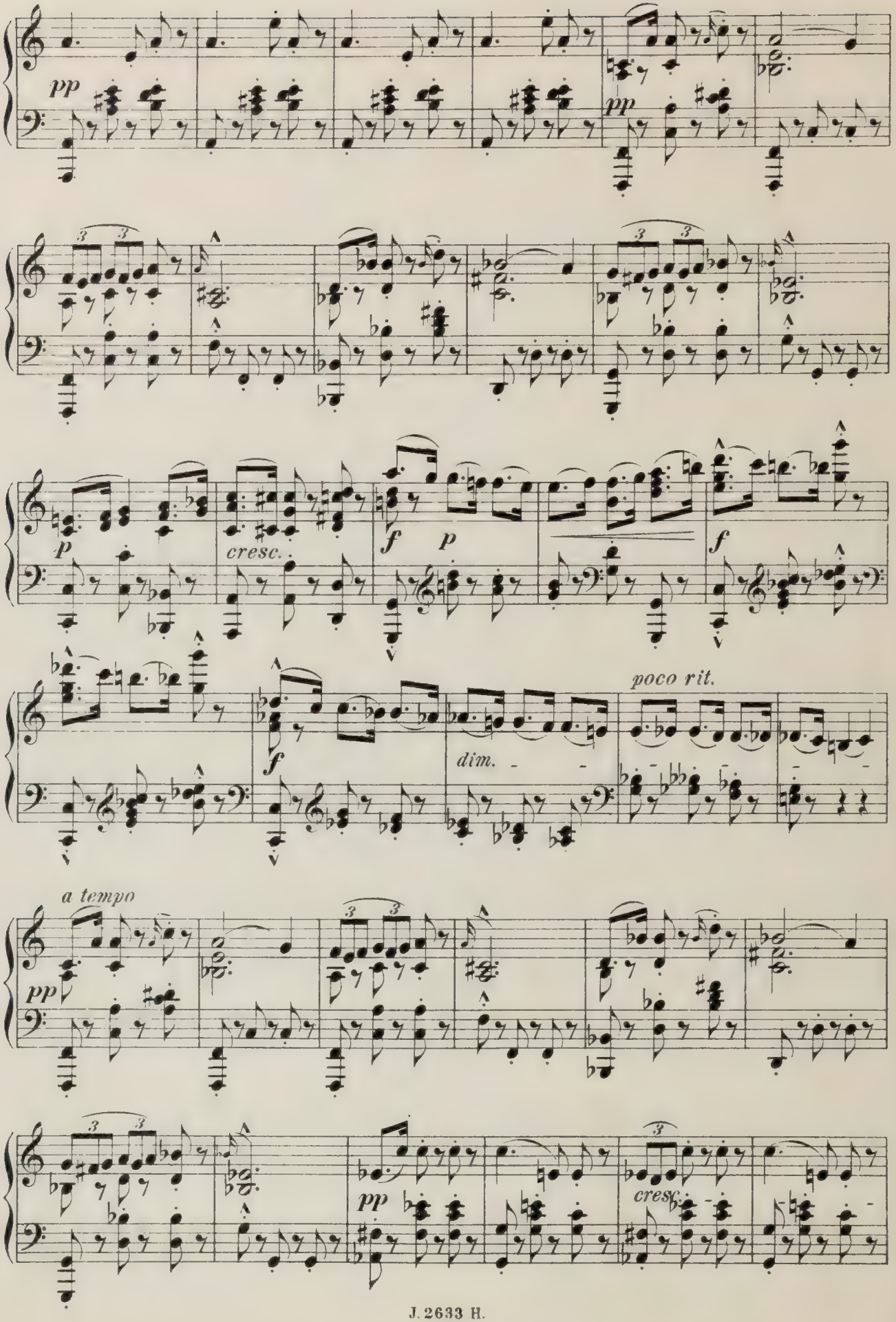

f
f
p
cresc.
ff
f
p
f
p
fp
fp
fp
fp
fp
fp
fp
fp
cresc.

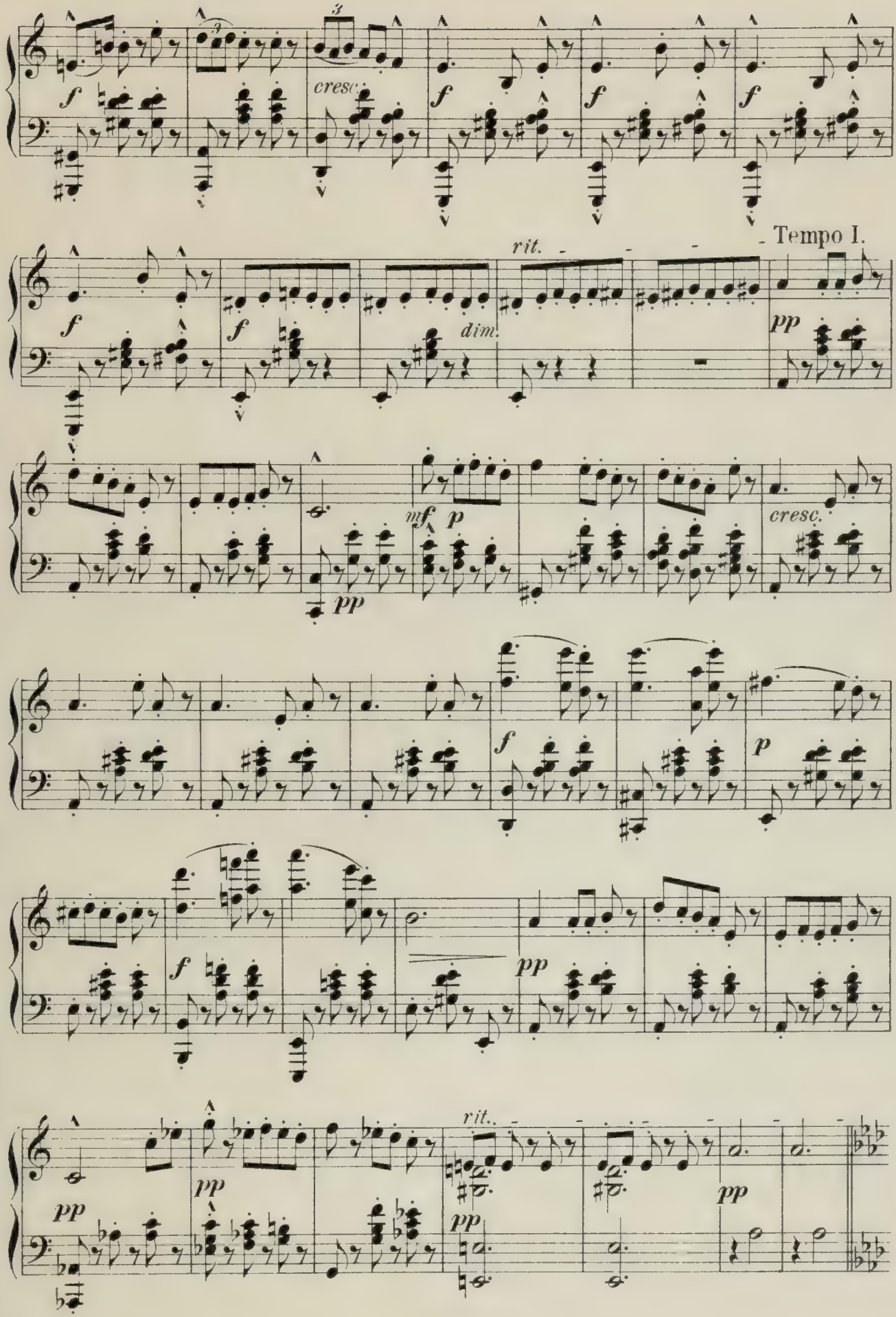

cresc.
fp
fp
cresc.
fz
fp
p
p
p
p
f
ff
accelerando
8
ff

Nº 7. Pantomime.



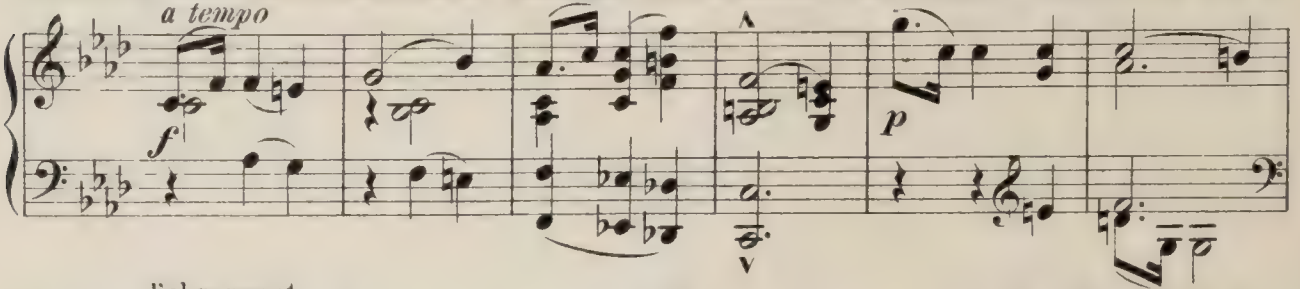

pp
mf
p
pp
p
cresc.
f
f
f
f
dim.
pp
cresc.
f


pp
pp
p
cresc.
f
p
f
f
dim.
poco rit.
a tempo
pp
pp
cresc.

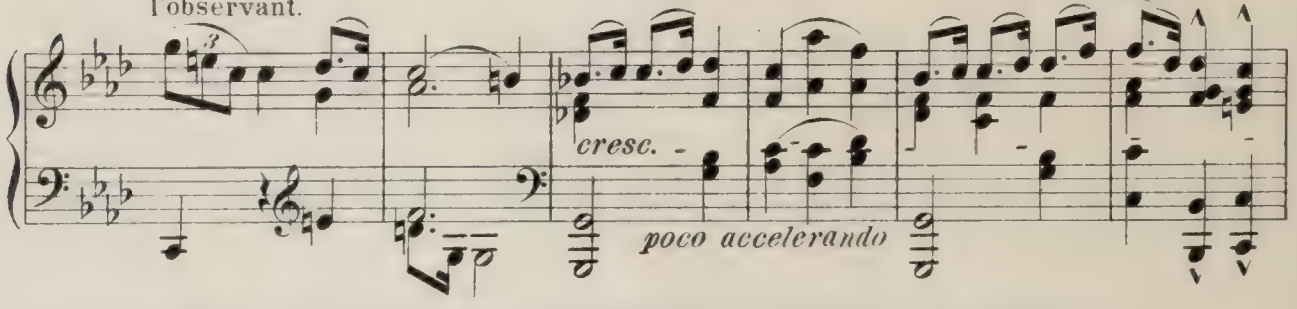

cresc.
rit.
Tempo I.
dim.
cresc.
rit.

PANTOMIME.

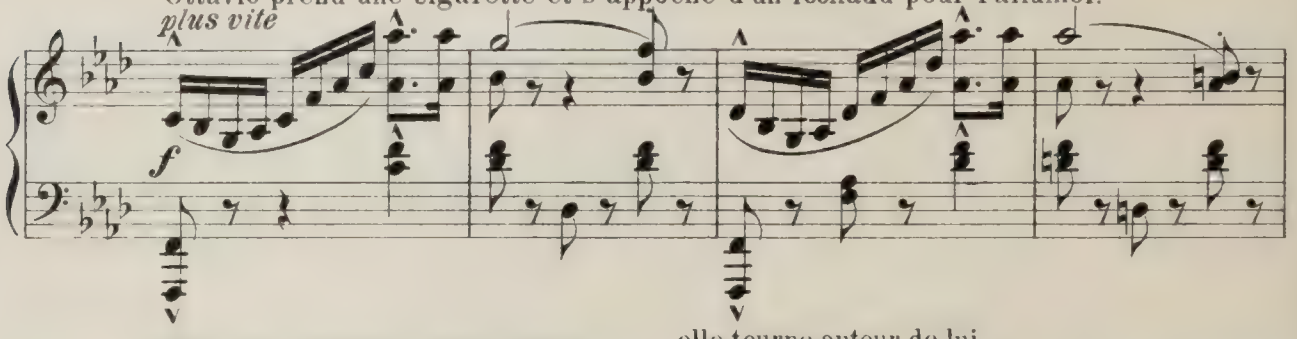
Ottavio s'écarte avec insouciance. Namouna voit avec tristesse l'indifférence d'Ottavio; elle le suit en



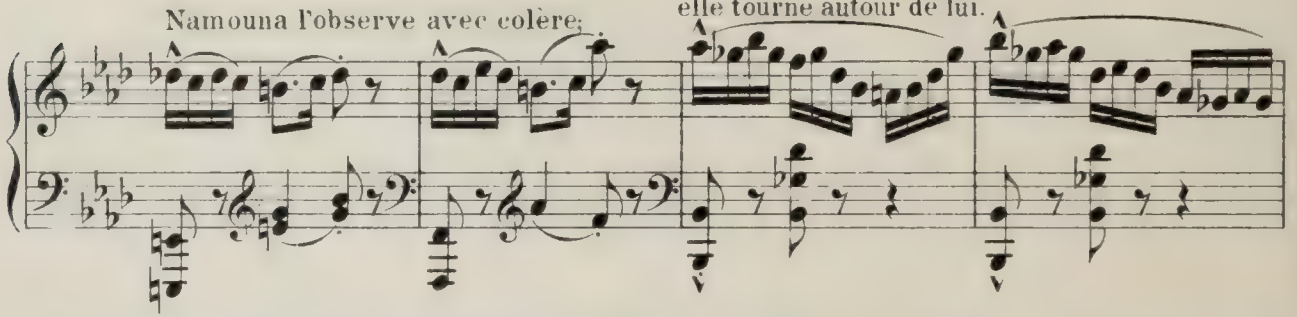
l'observant.



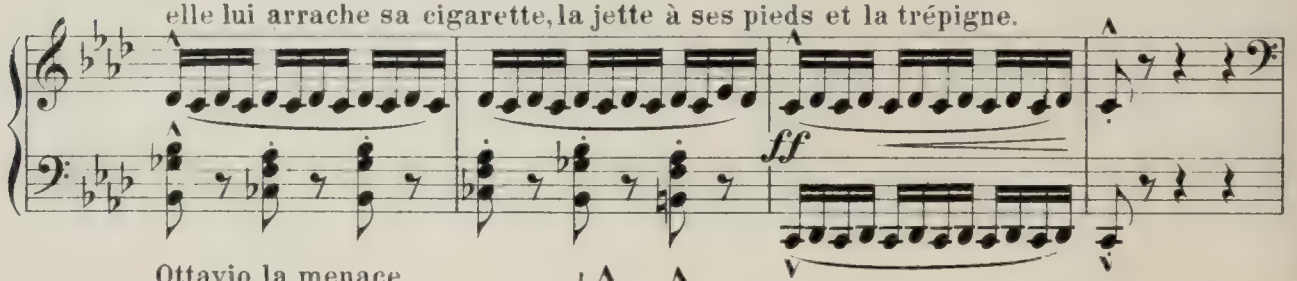
Ottavio prend une cigarette et s'appoche d'un réchaud pour l'allumer.



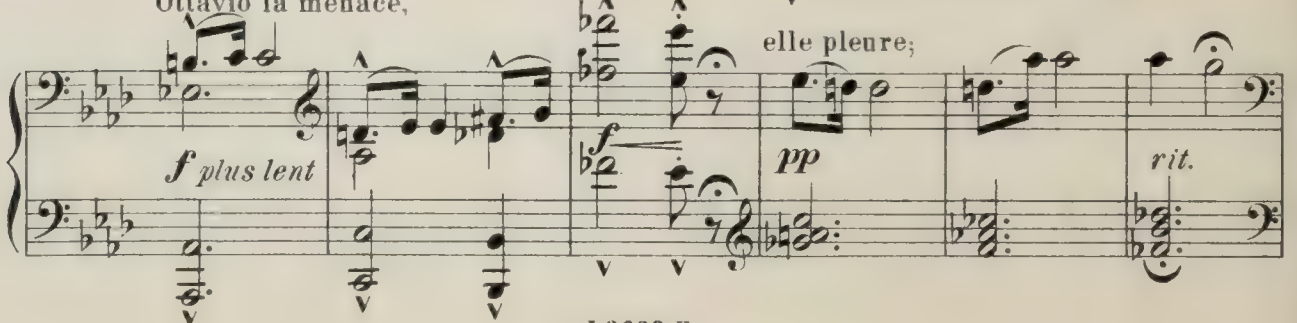
Namouna l'observe avec colère; elle tourne autour de lui.



elle lui arrache sa cigarette, la jette à ses pieds et la trépigne.

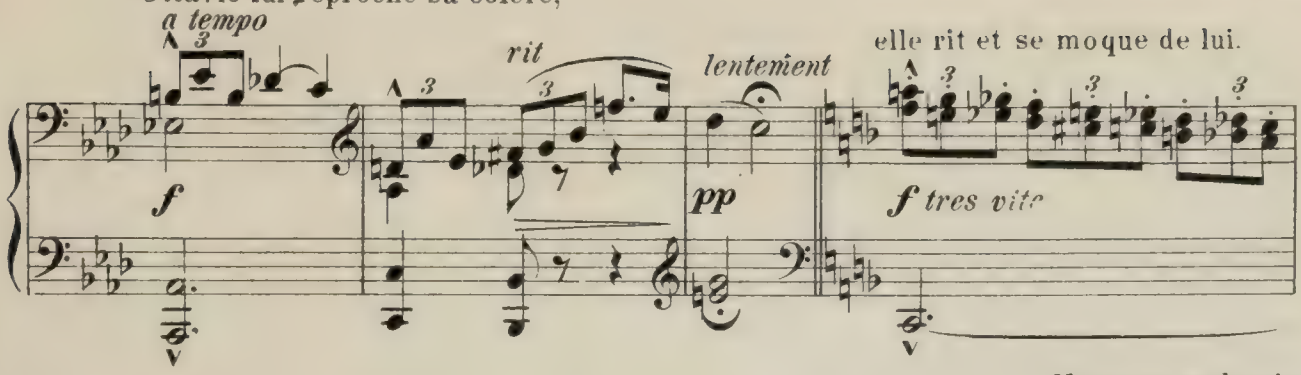


Ottavio la menace,

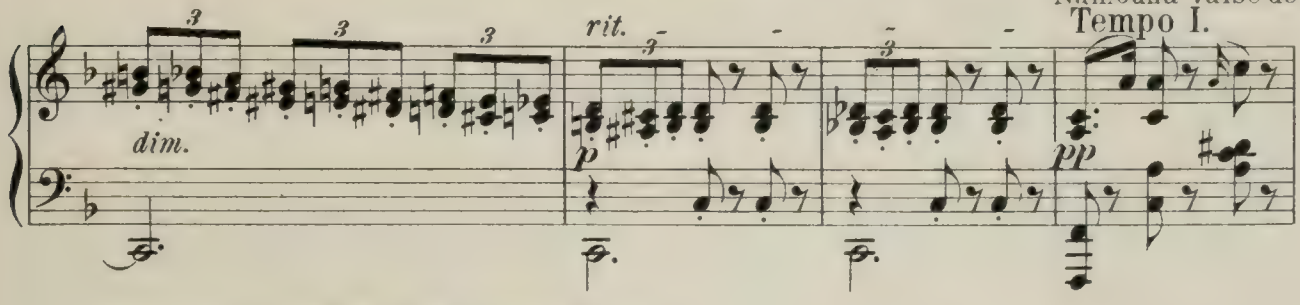


elle pleure;

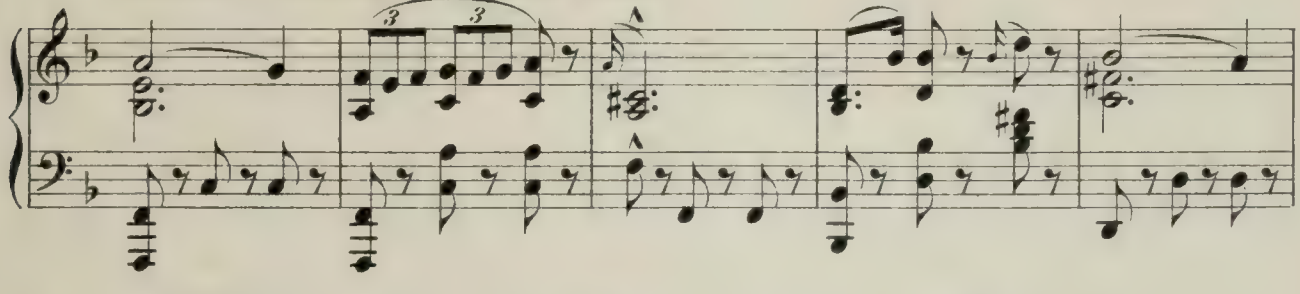
Ottavio lui reproche sa colère,

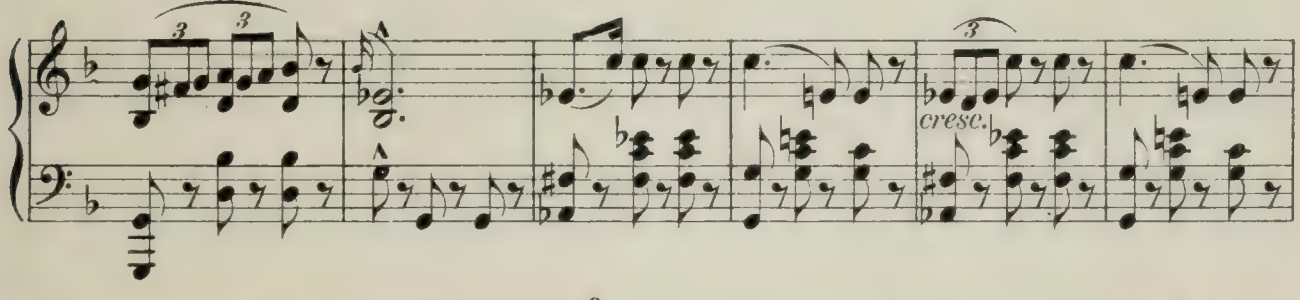


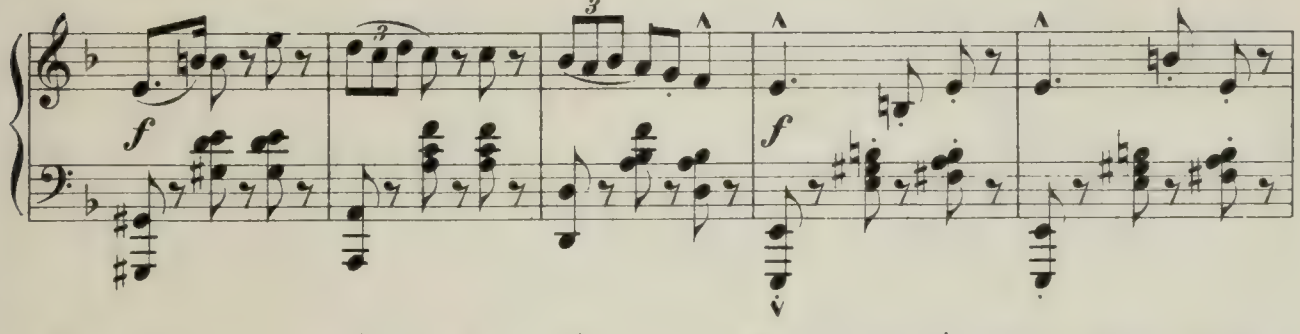
Namouna valse de

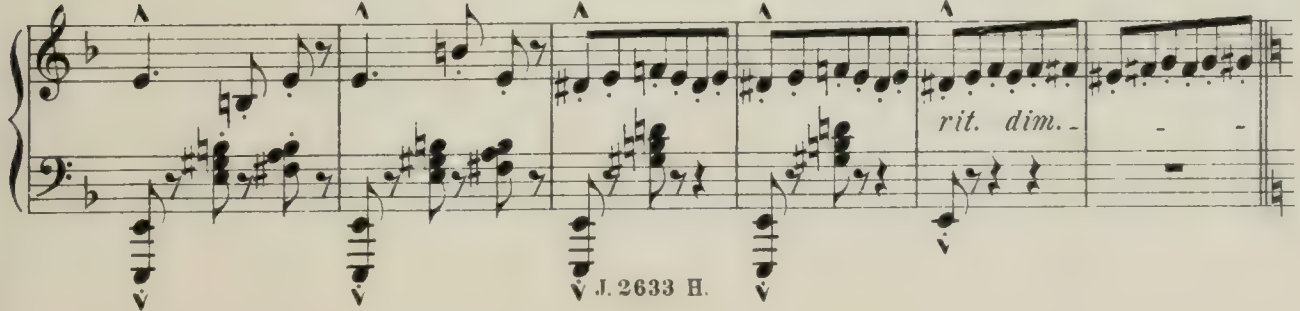


nouveau et s'efforce de charmer Ottavio.

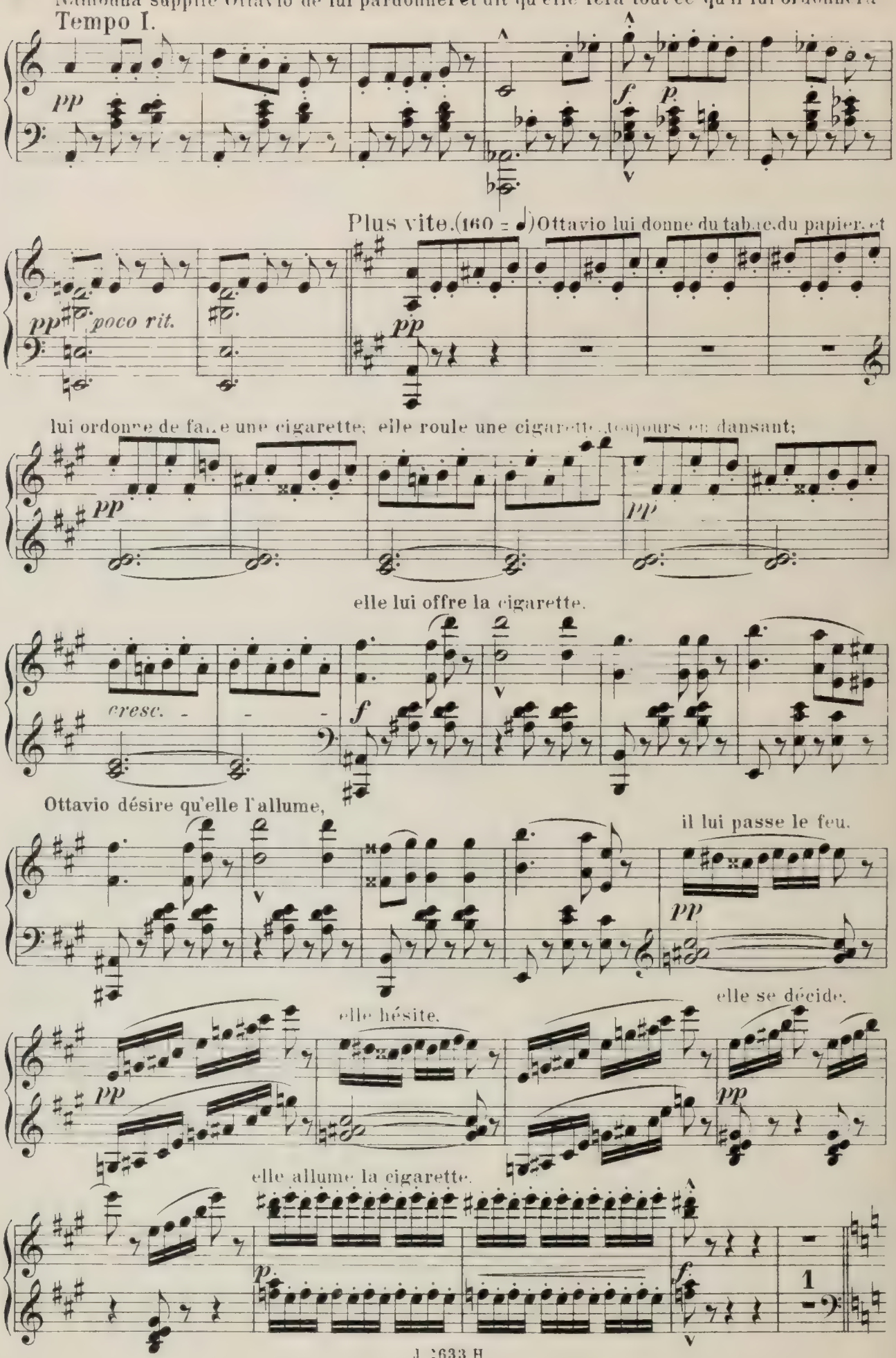




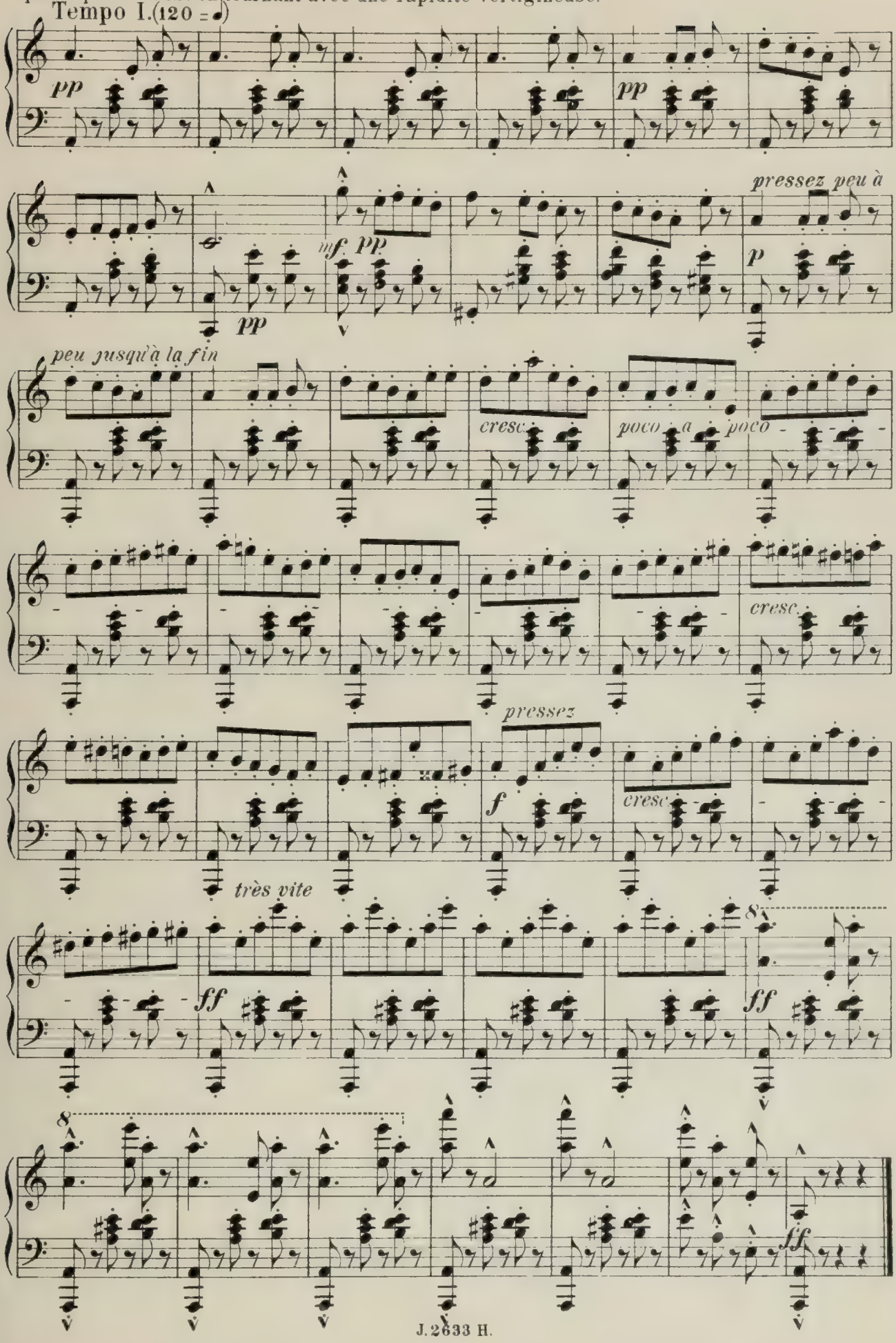




Namouna supplie Ottavio de lui pardonner et dit qu'elle fera tout ce qu'il lui ordonnera



elle valse d'abord très lentement en fumant, puis elle se grise peu à peu et finit en tournant avec une rapidité vertigineuse.



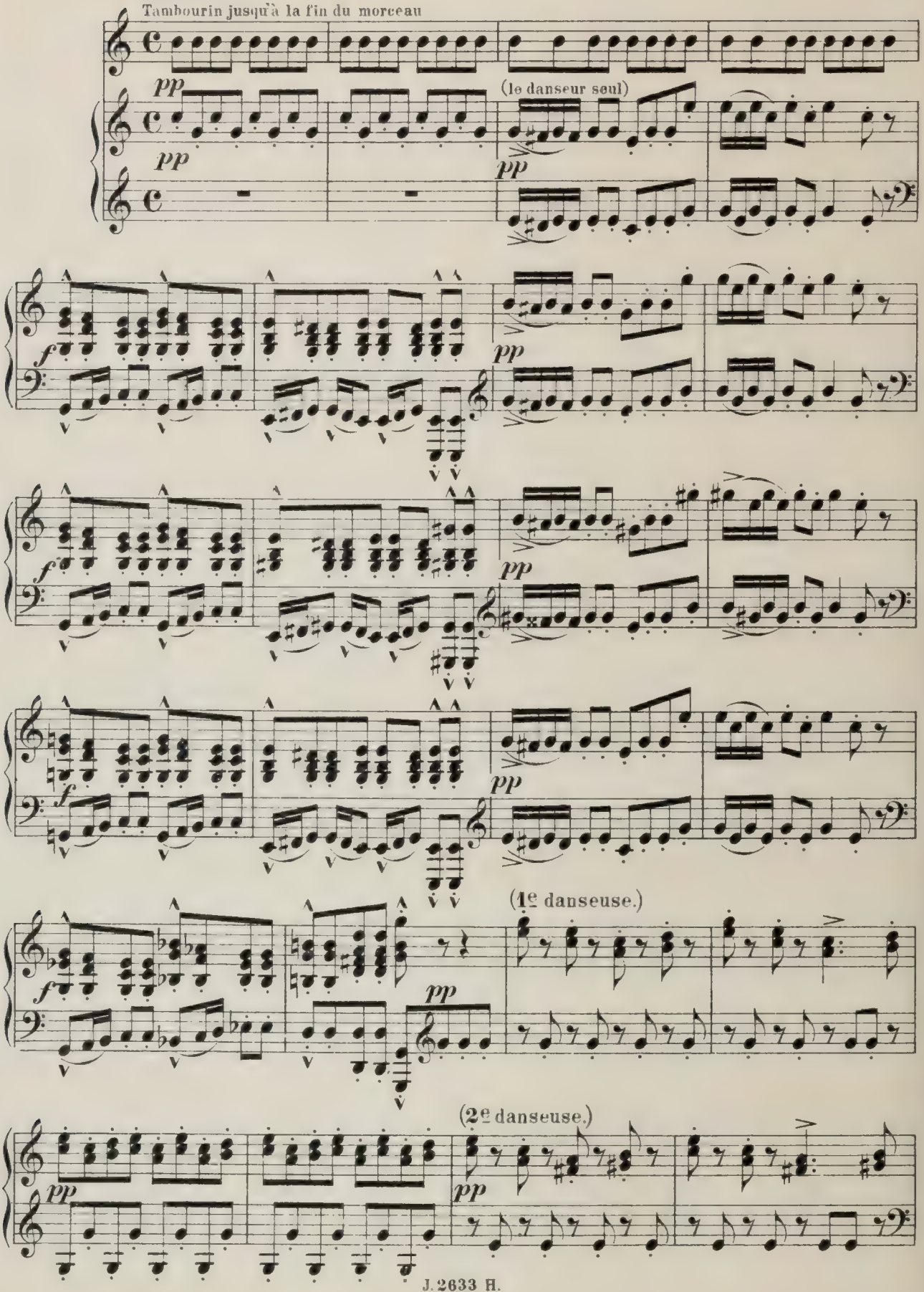
Nº 8. Tambourin.

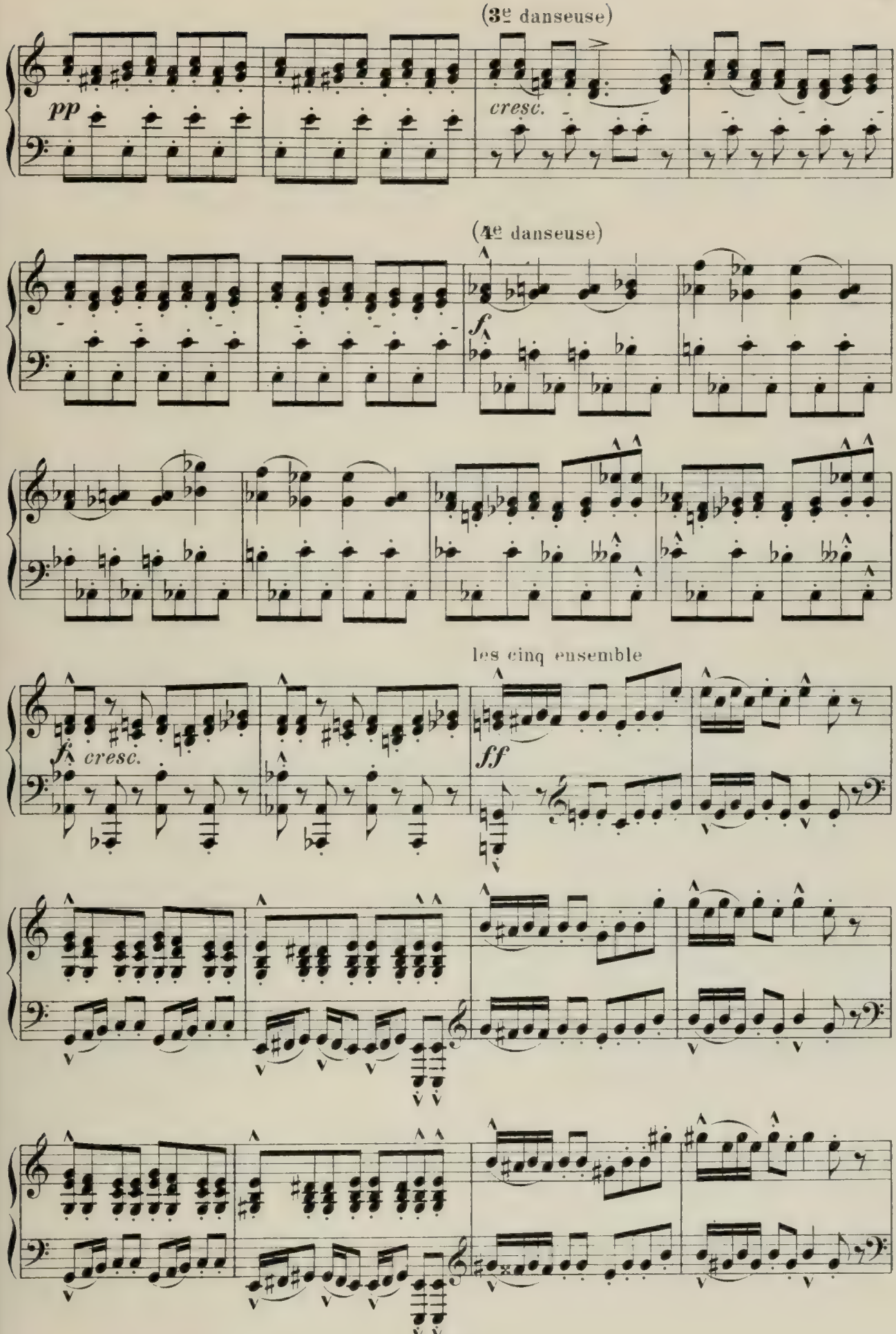
un danseur et quatre danseuses

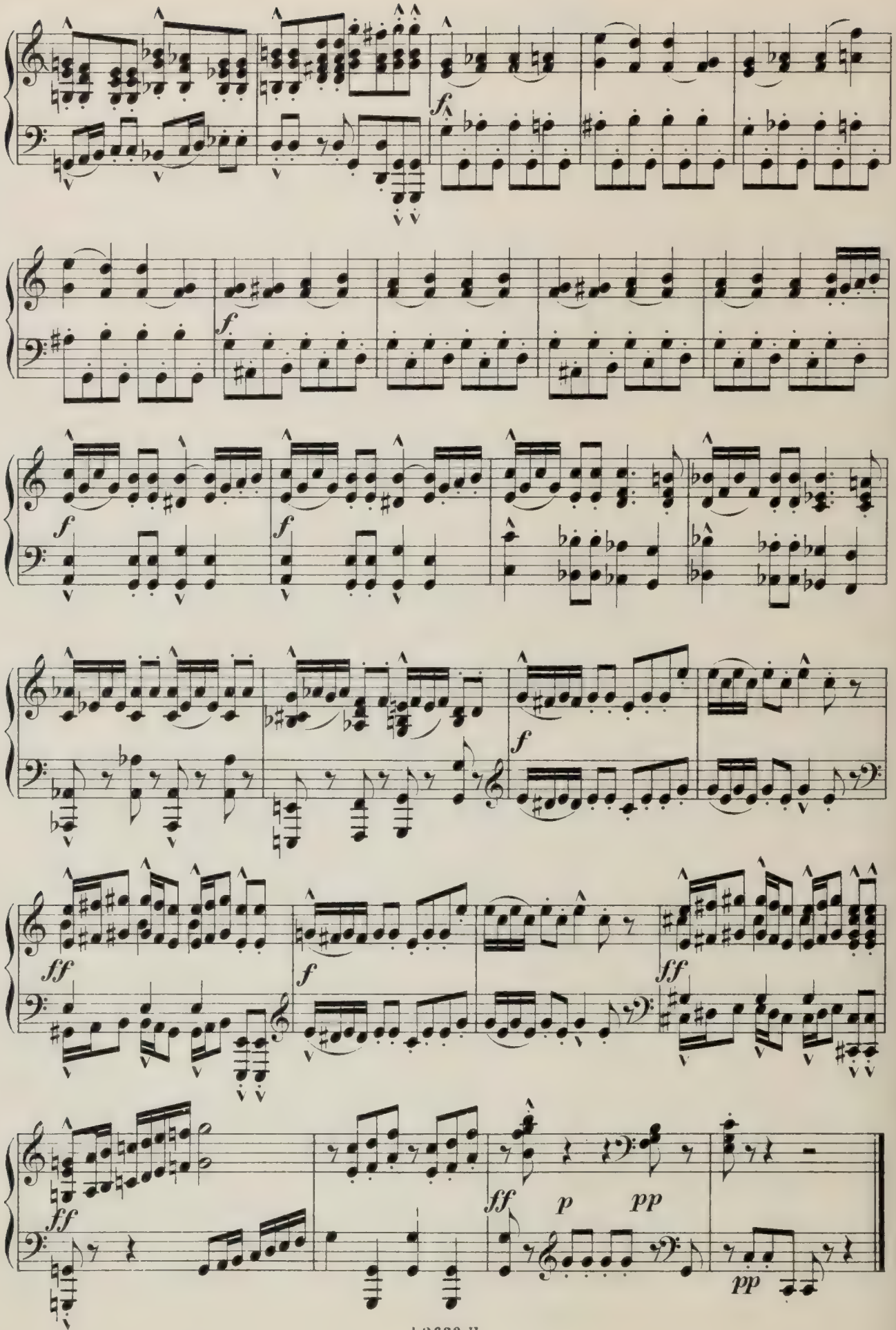
Très vif. (152 = ♩)

Tambourin.

Tambourin jusqu'à la fin du morceau

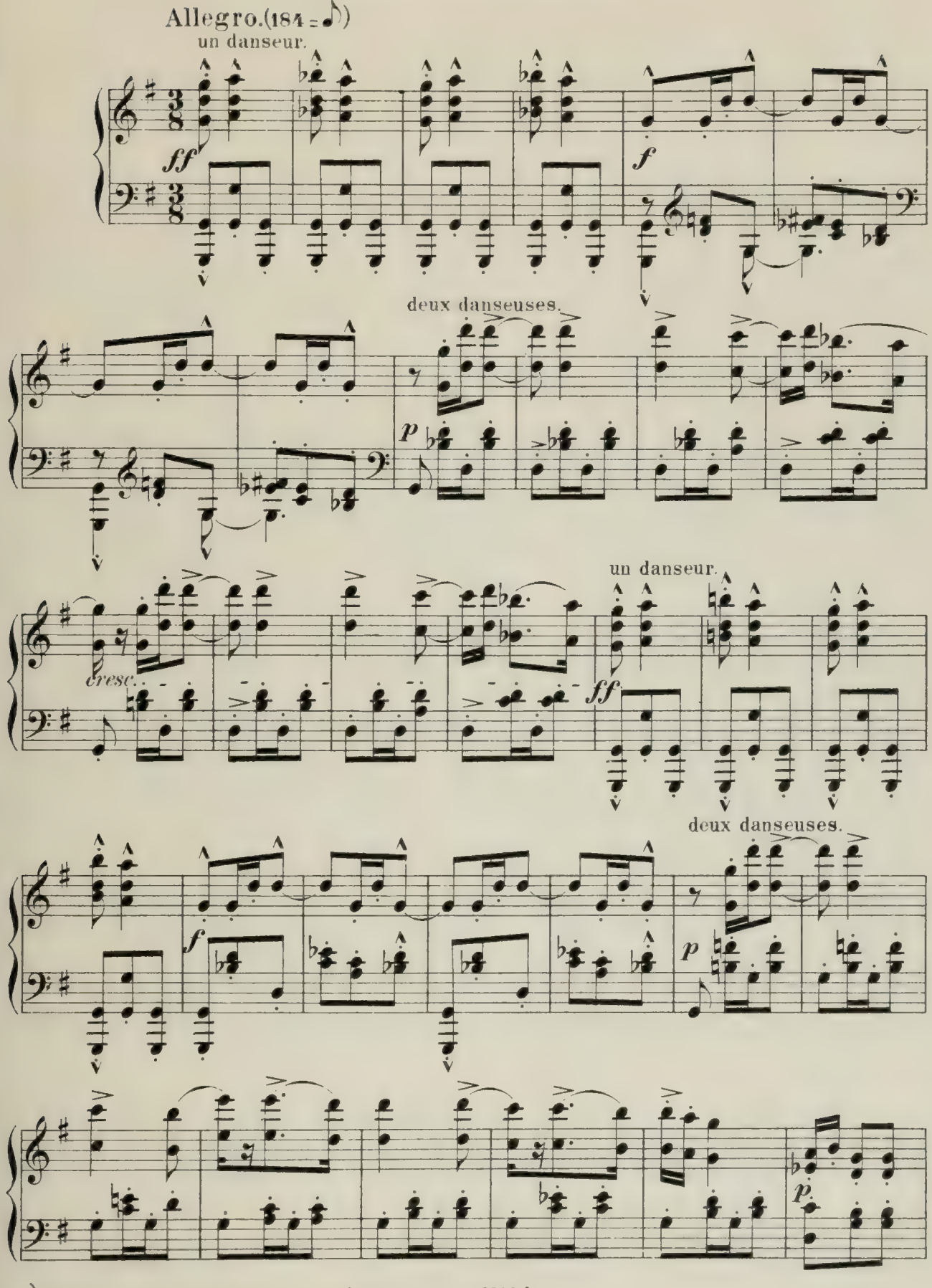



(3e danseuse)
pp
cresc.
(4e danseuse)
f
les cinq ensemble
f
cresc.
ff

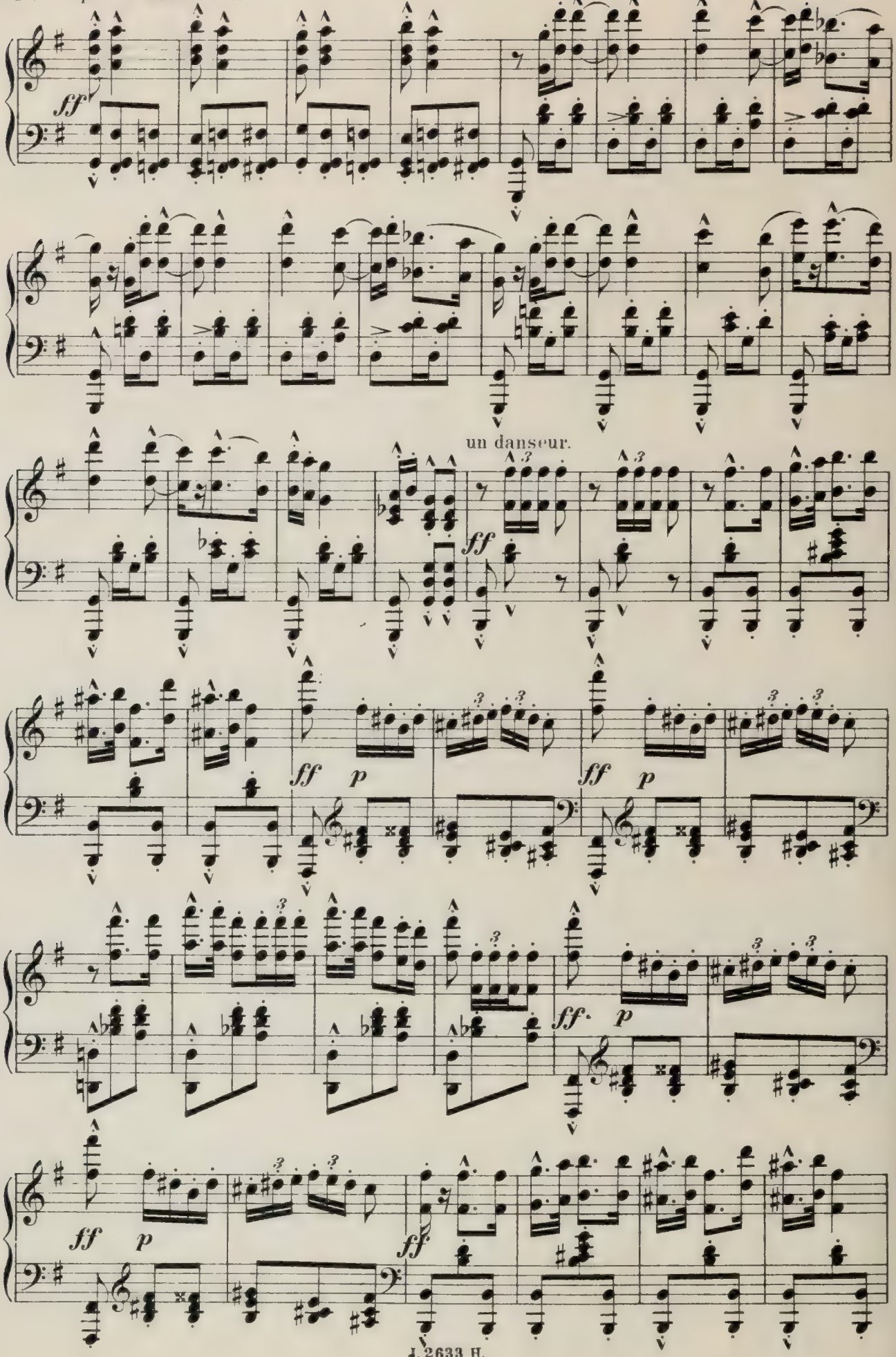

f
f
f
f
f
ff
f
ff
ff
p
pp
pp

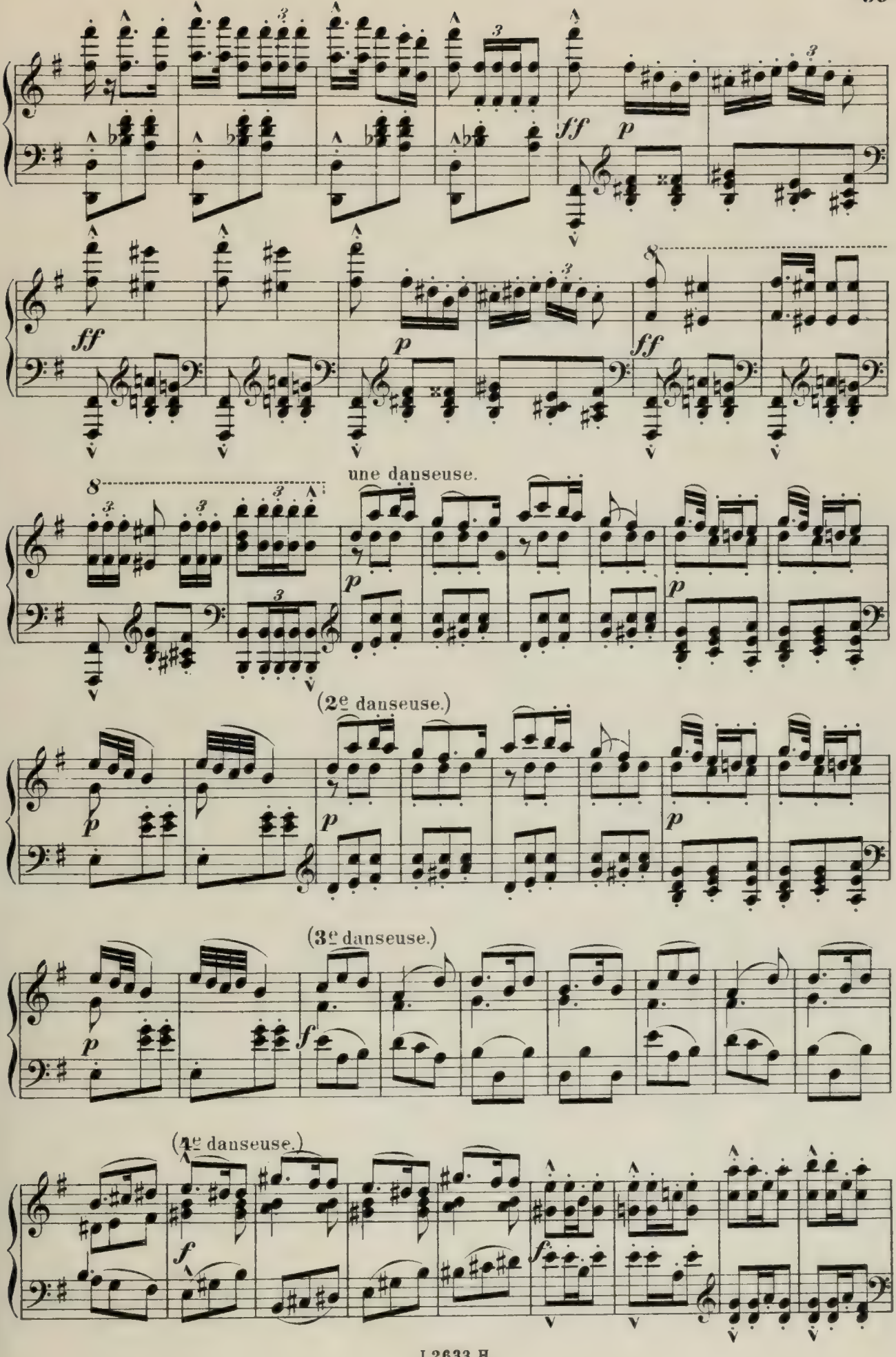
Nº 9. Airs Marocains.*)

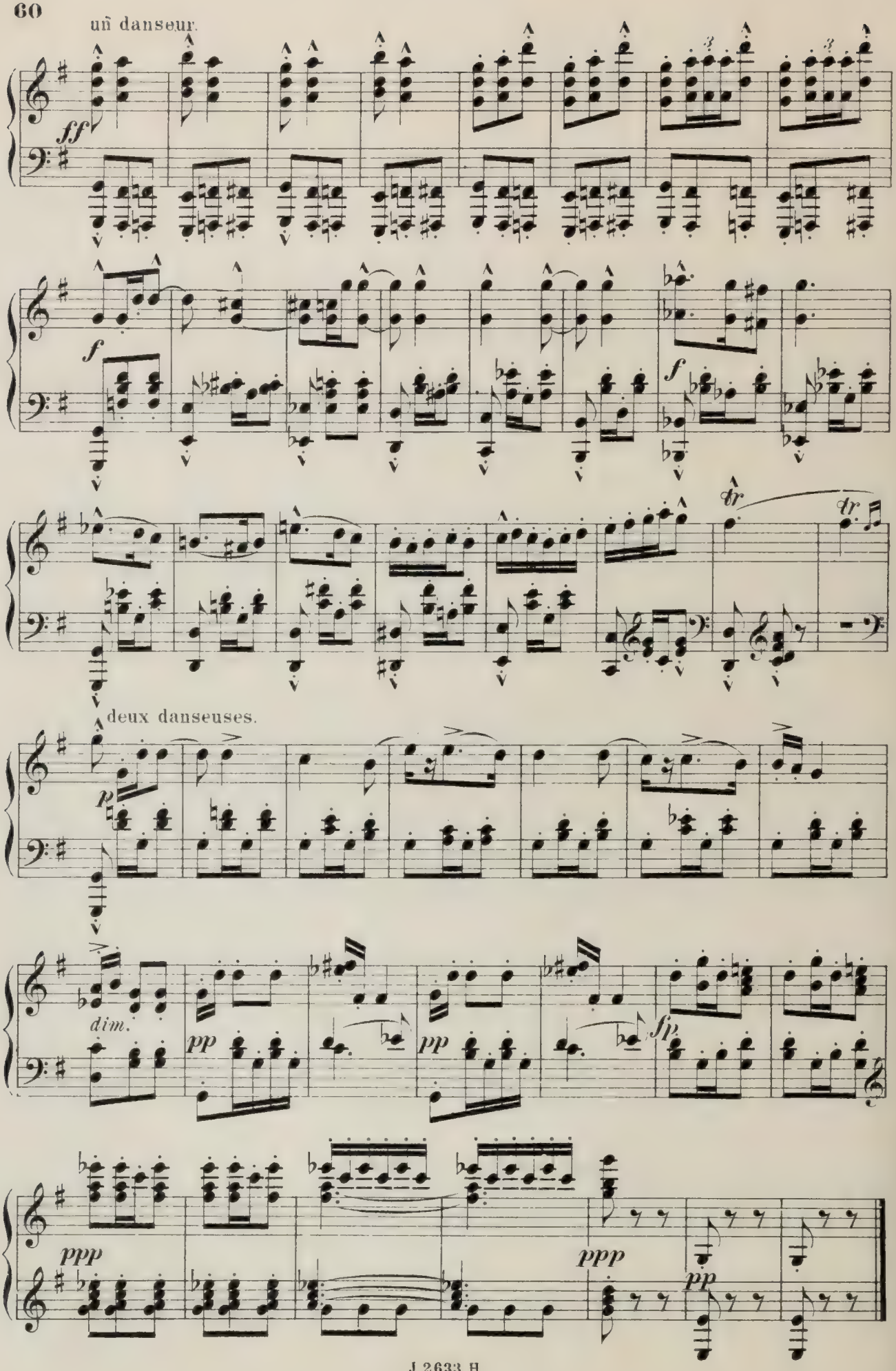
un danseur et quatre danseuses



*) Notés au café des musiciens marocains à l'Exposition de 1878 à Paris.


ff
un danseur.
ff
ff
p
ff
p
ff
p
ff
p
ff

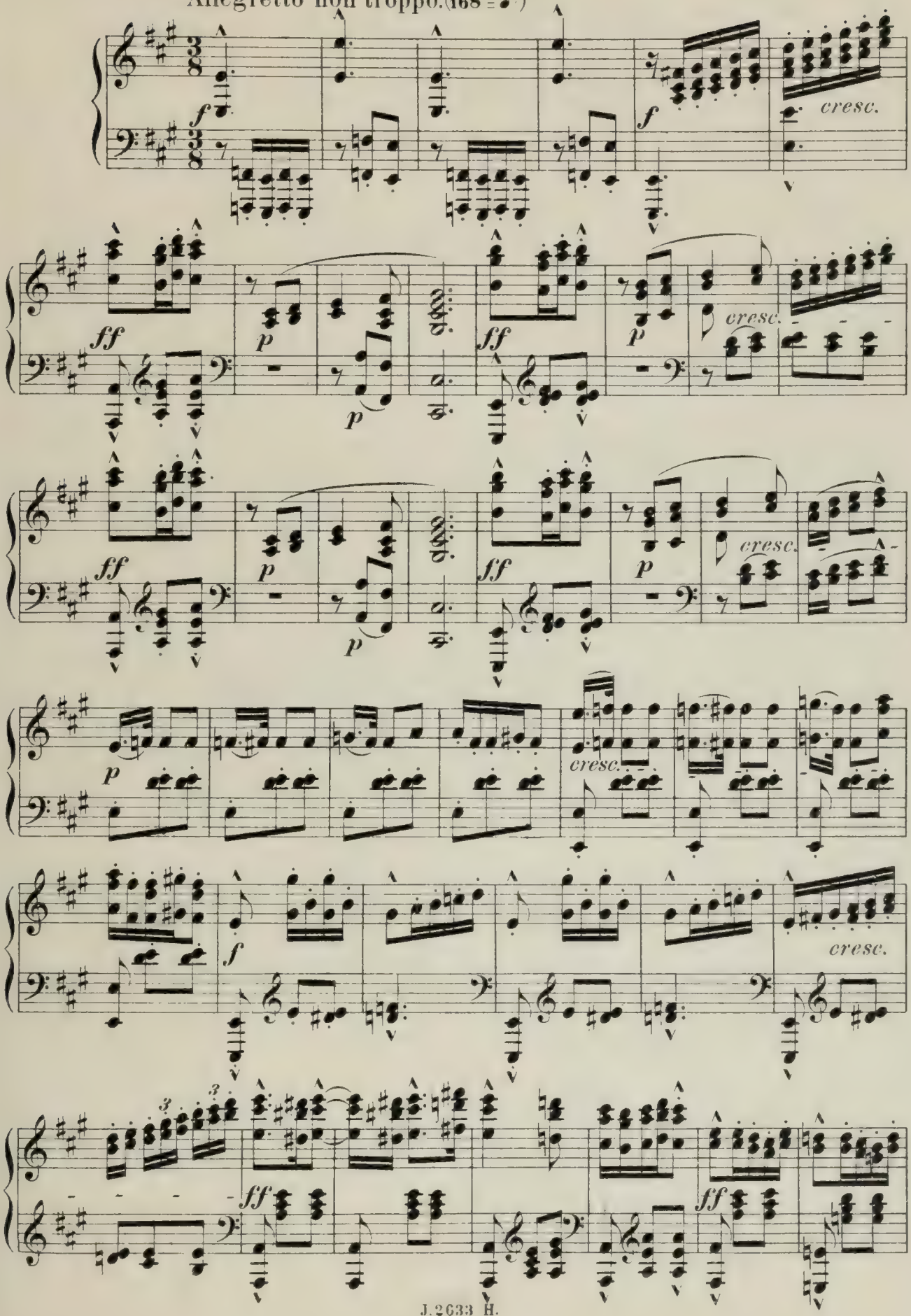

ff
p
ff
p
ff
une danseuse.
p
p
(2e danseuse.)
p
p
p
(3e danseuse.)
p
f
(1re danseuse.)
f
f

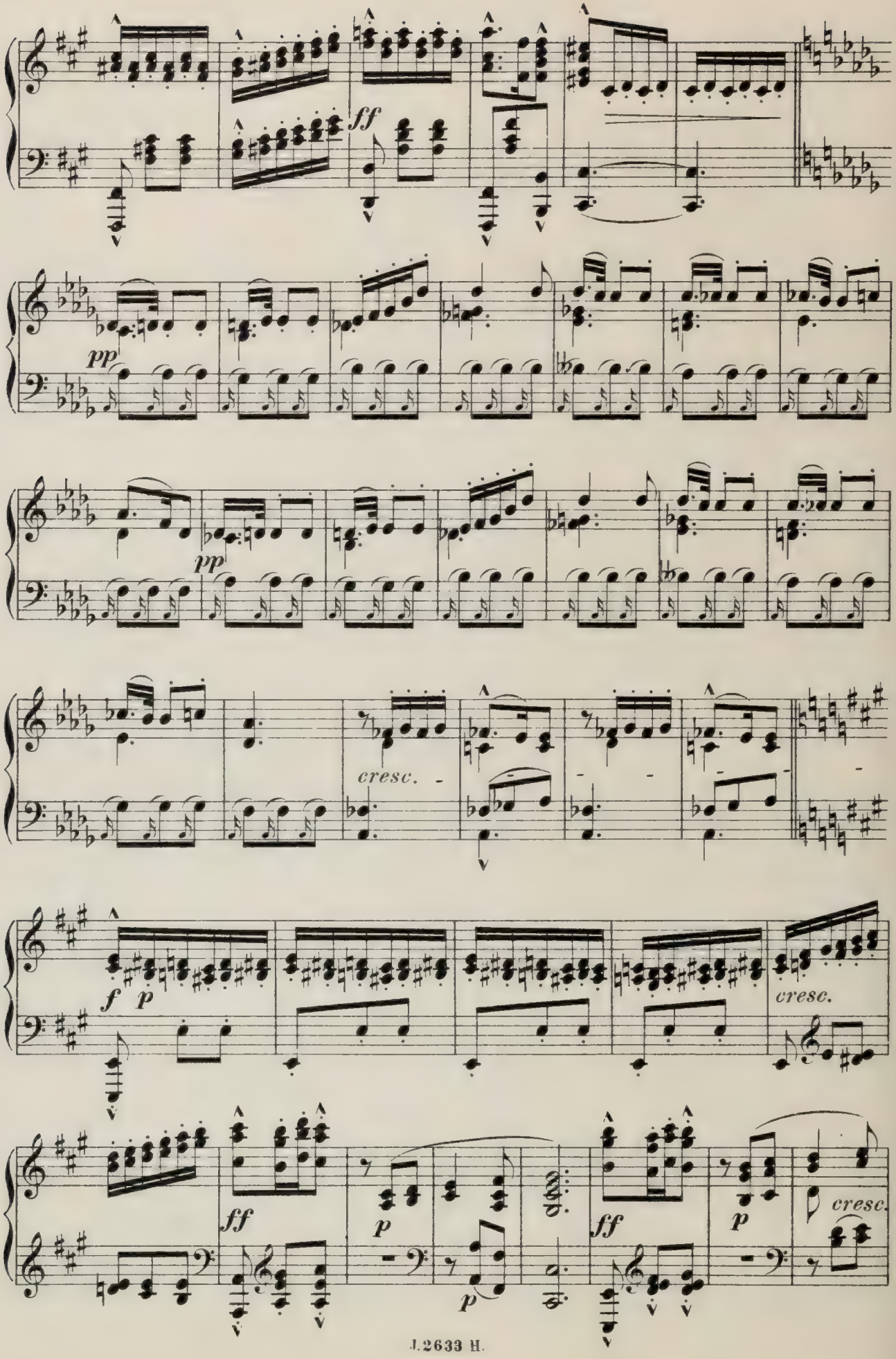

un danseur.
ff
f
f
tr
tr
deux danseuses.
p
dim.
pp
pp
fp
ppp
ppp
pp

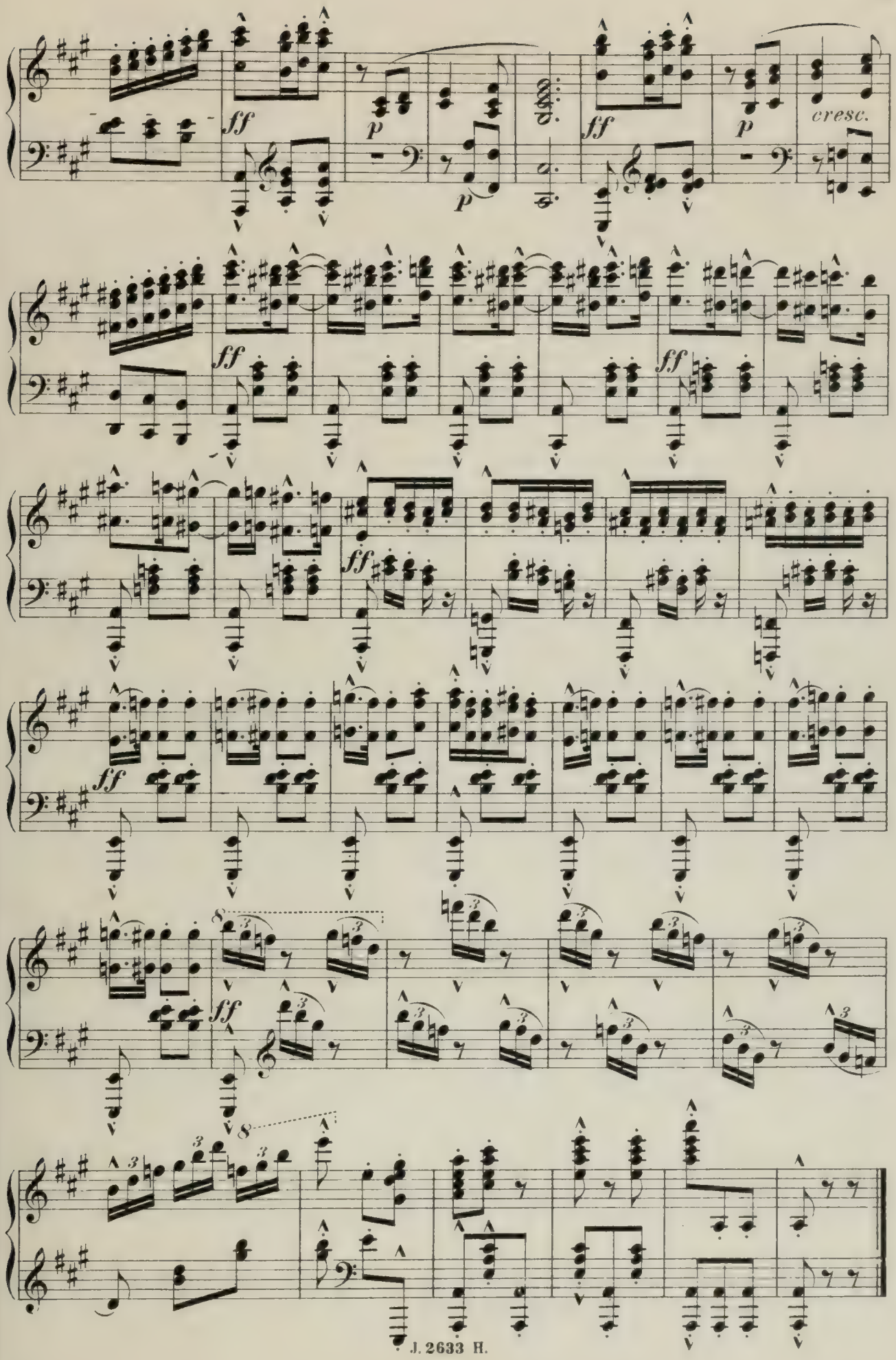
Nº 10. La Gitane.

dansée par Namouna.

Allegretto non troppo. (168 = ♪)



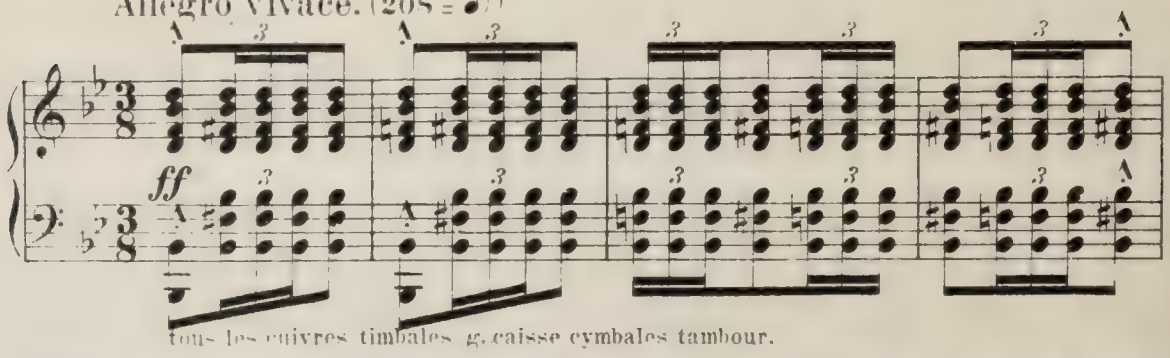

ff
pp
pp
cresc.
f
p
cresc.
ff
p
p
ff
p
cresc.

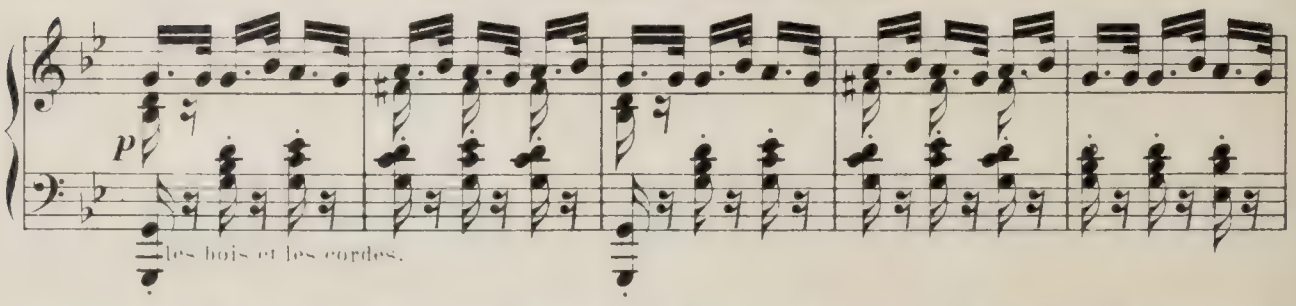

ff
p
p
ff
p
cresc.
ff
ff
ff
ff
ff
8
8

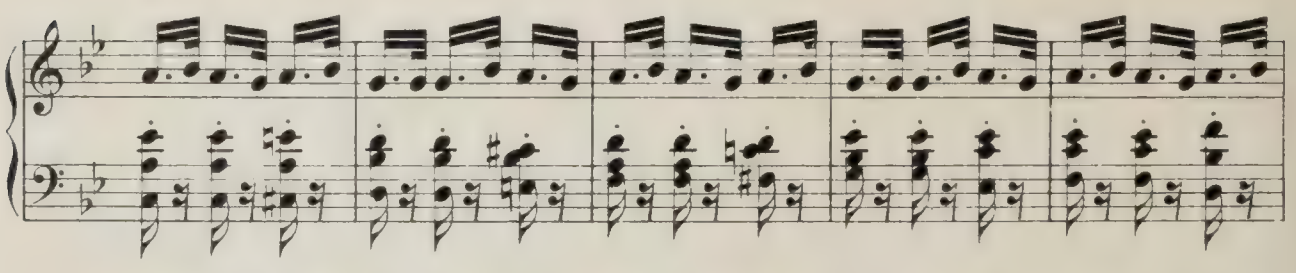
Nº 11. Parades de foire et scène finale.

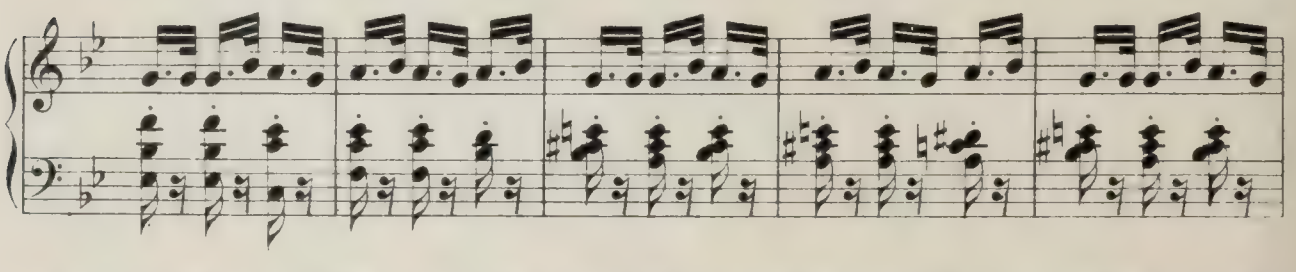
Le peuple arrive gaiement, appelé par la musique des saltimbanques.

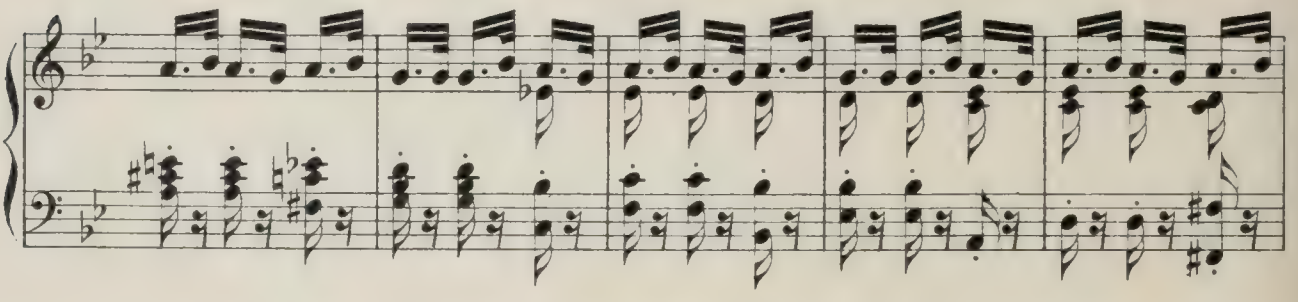
Allegro vivace. (208 = ♪)

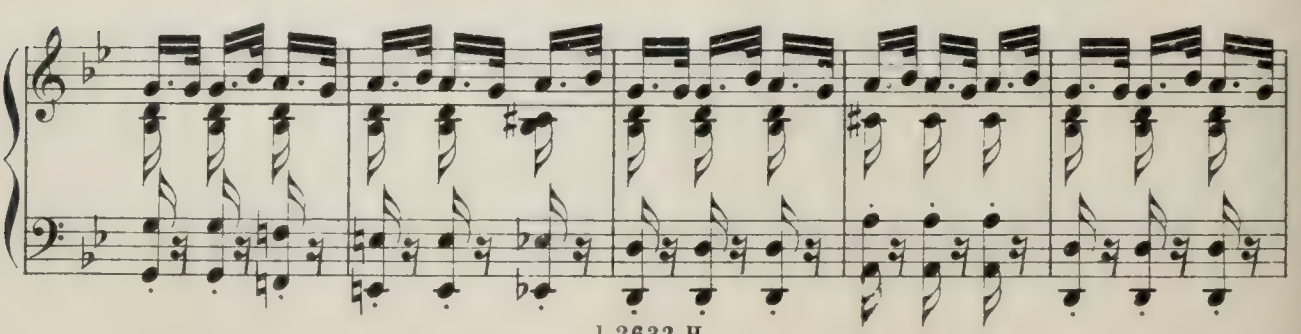












Trompette solo

ff les mêmes instruments qu'au début.

pp

pp

cuivres

Hélena, suivie de quelques amies, vient se promener à travers les groupes.

Ottavio cherche Hélena et lui demande de l'accompagner dans sa promenade.

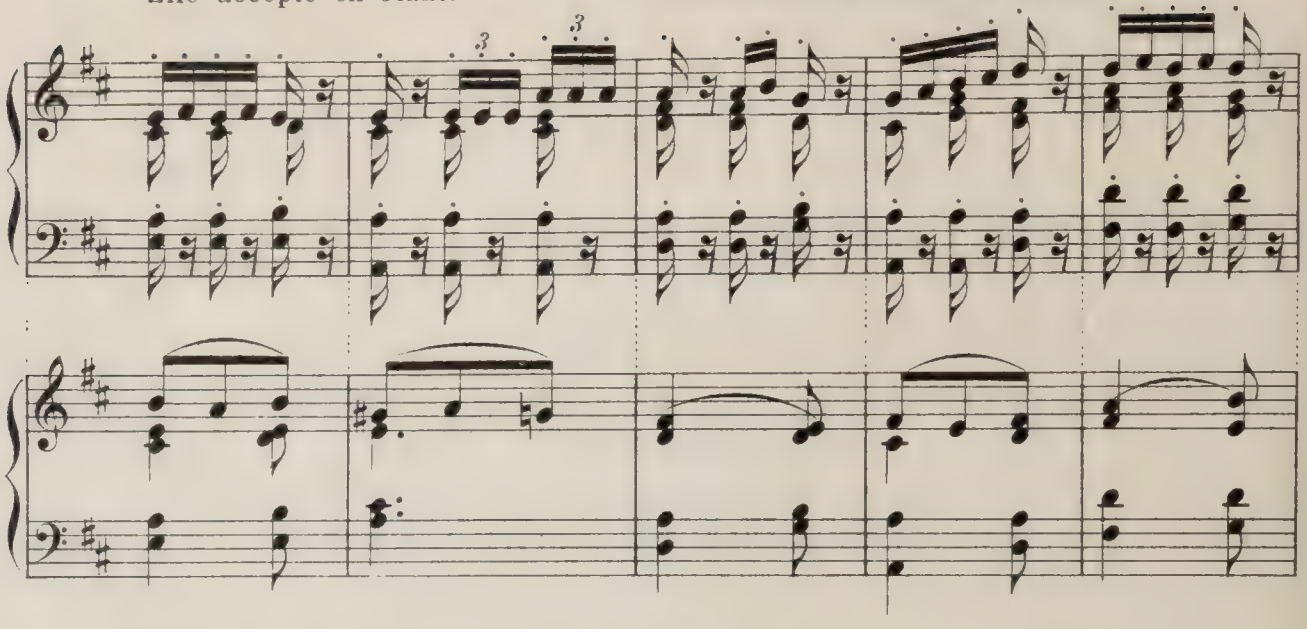
pp

cuivres

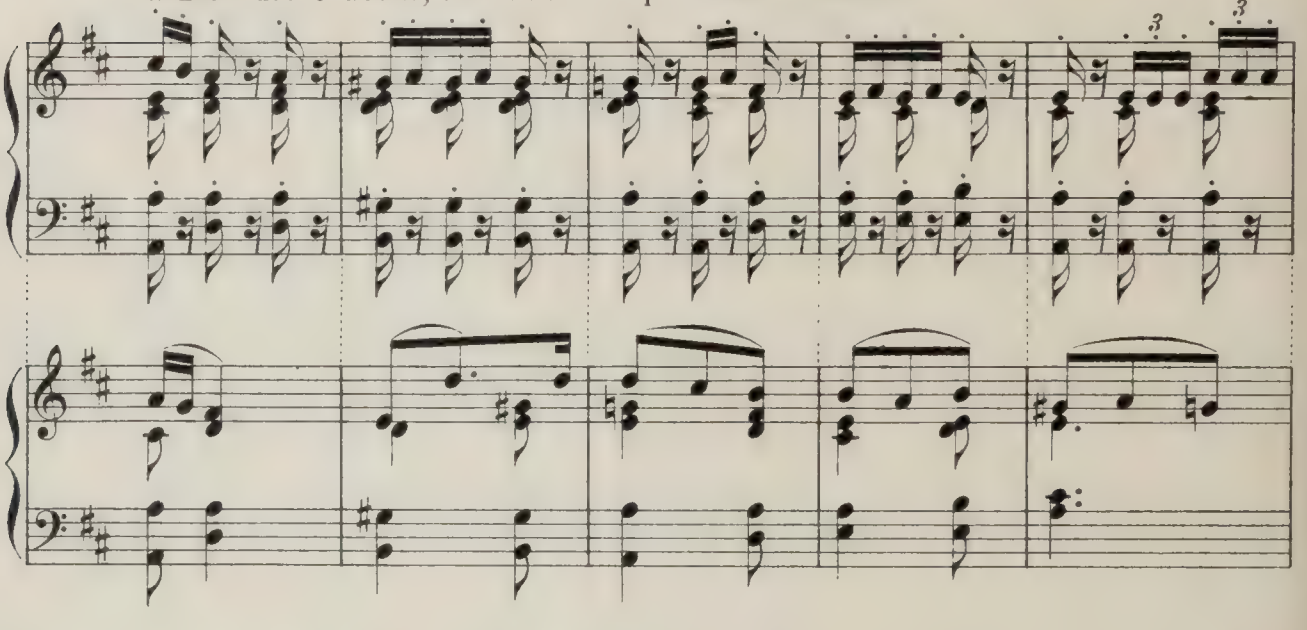
p

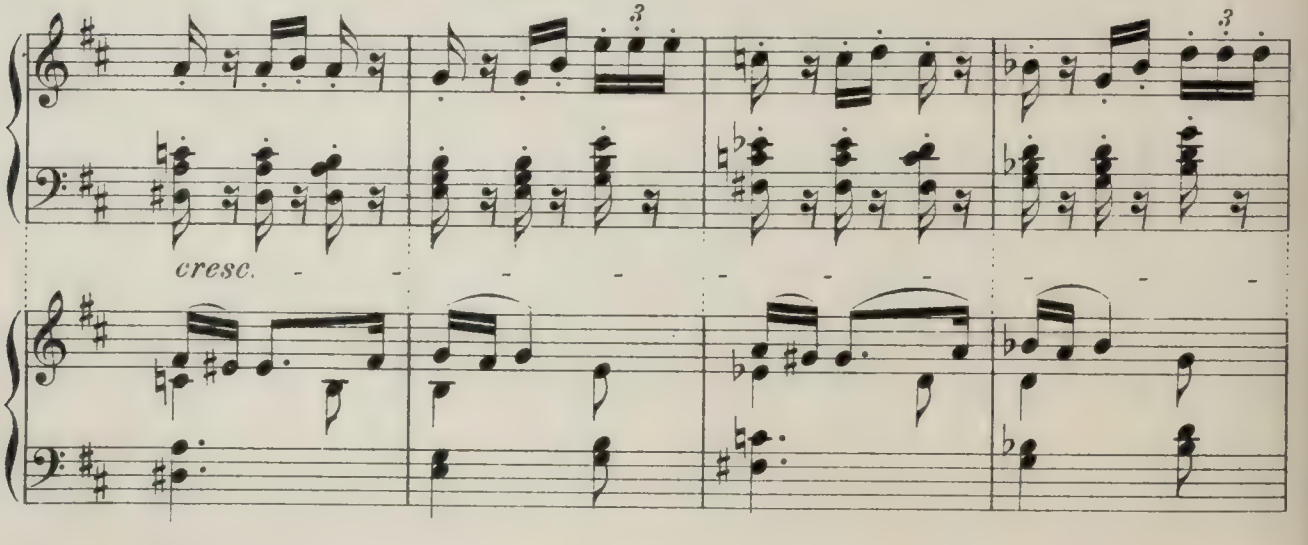
cordes et bois

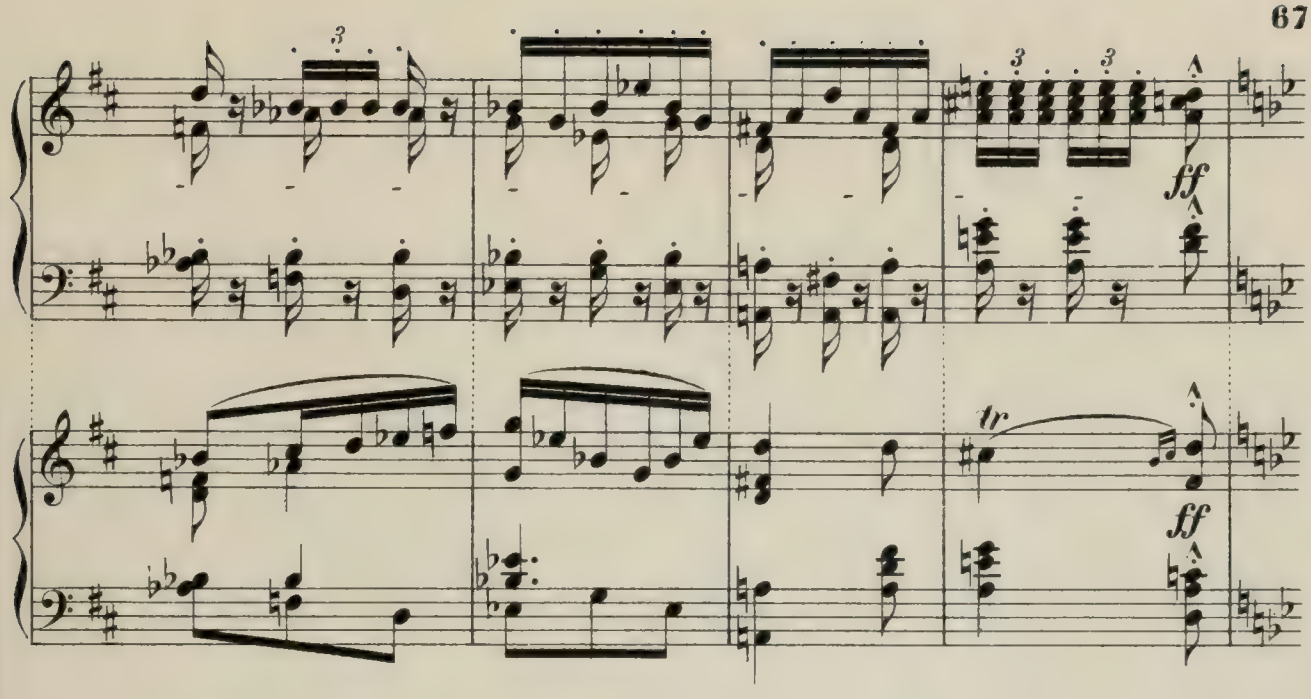
Elle accepte en riant. Ils arrivent au milieu de la foule. Ottavio



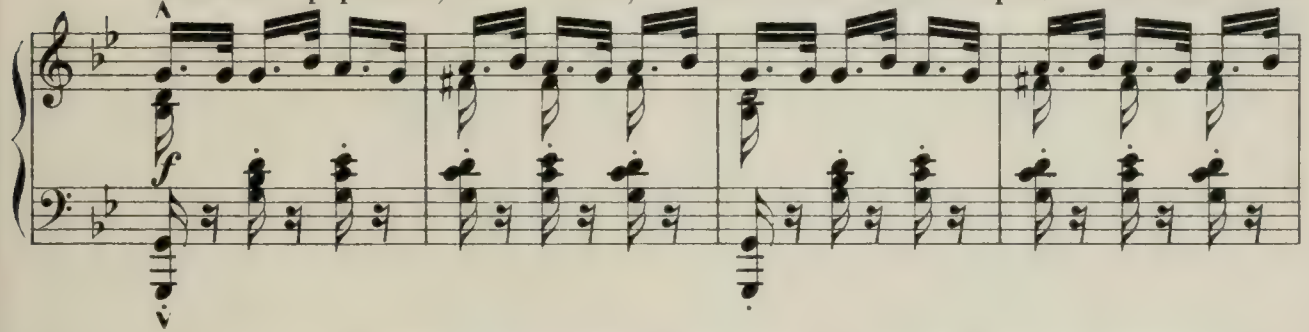
achète des bonbons, des dentelles qu'il offre à Héléna.



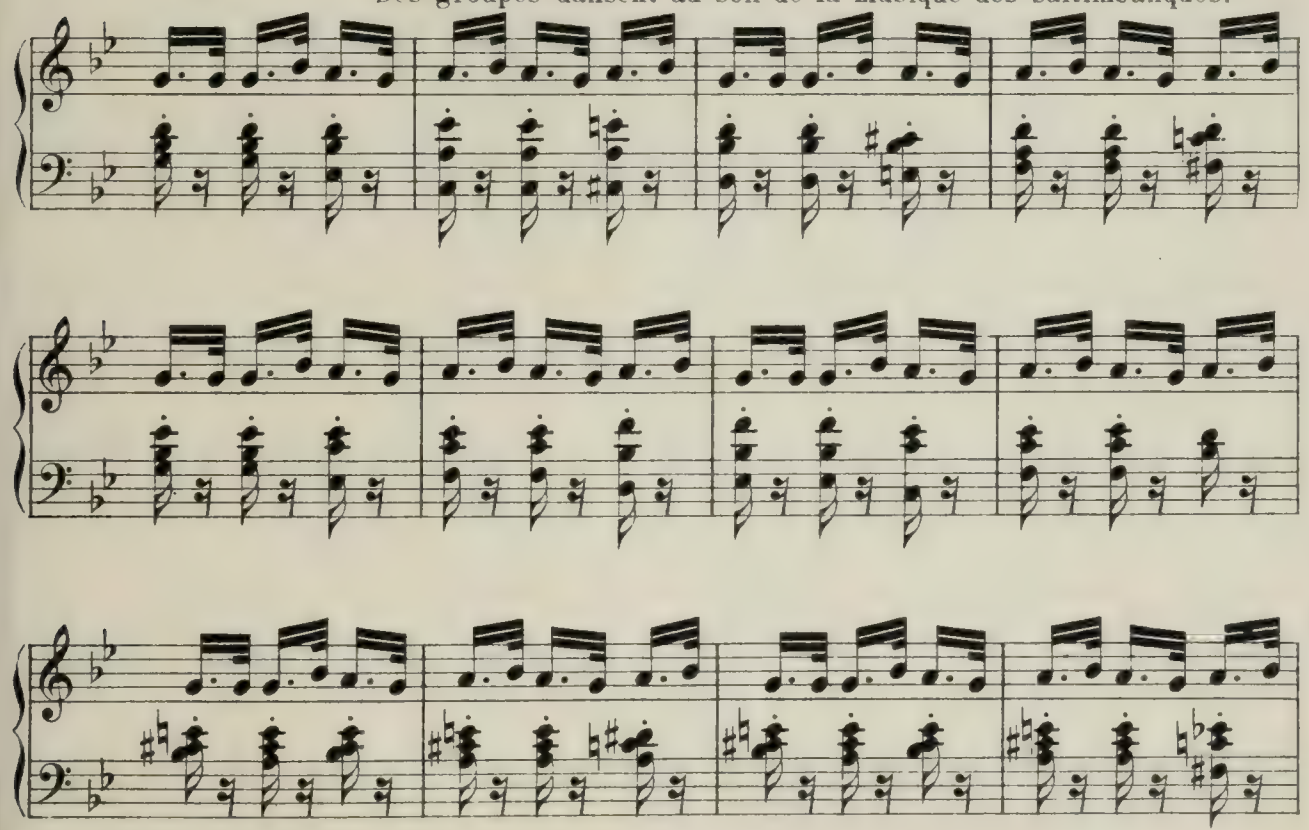


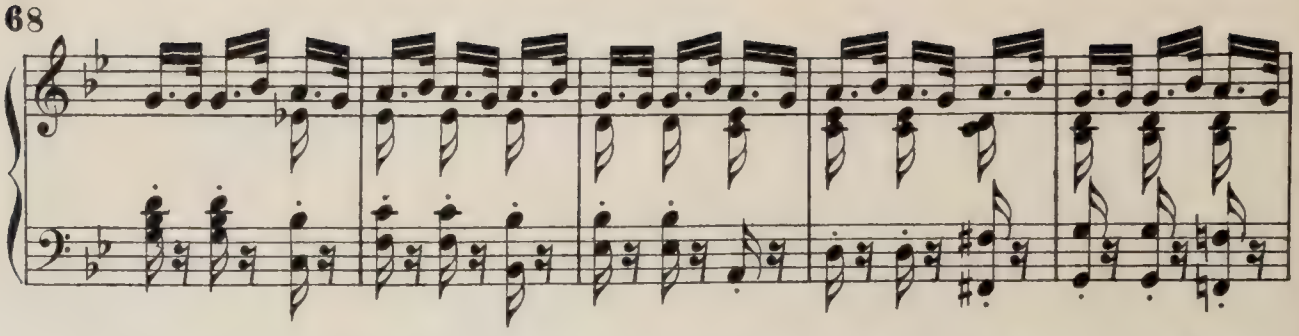


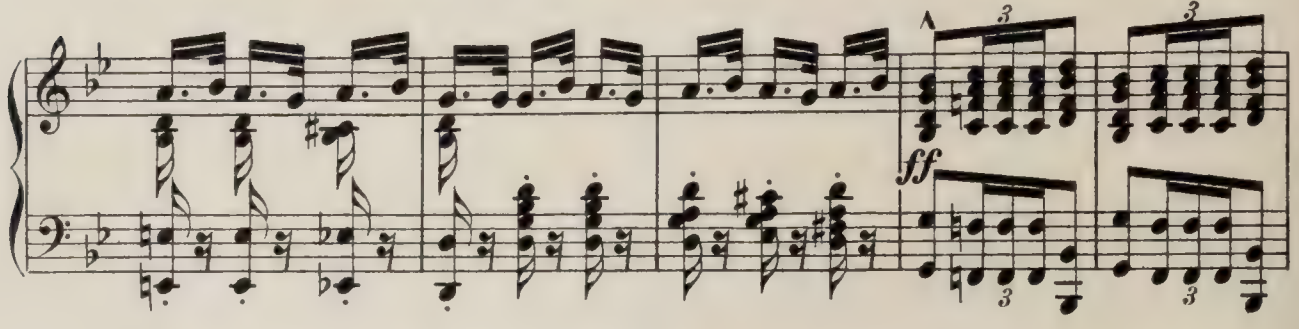
La scène populaire, très-animée, continue. Les hommes poursuivent les femmes.

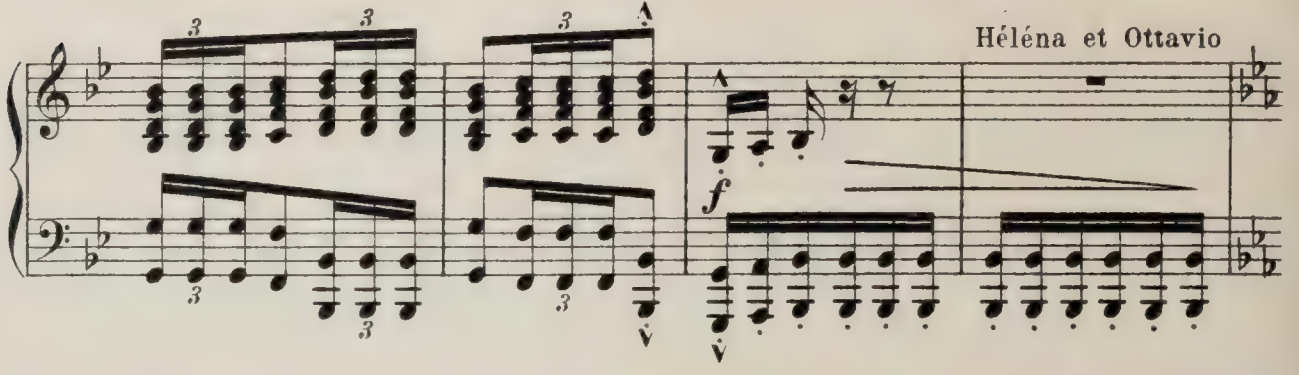


Des groupes dansent au son de la musique des saltimbanques.

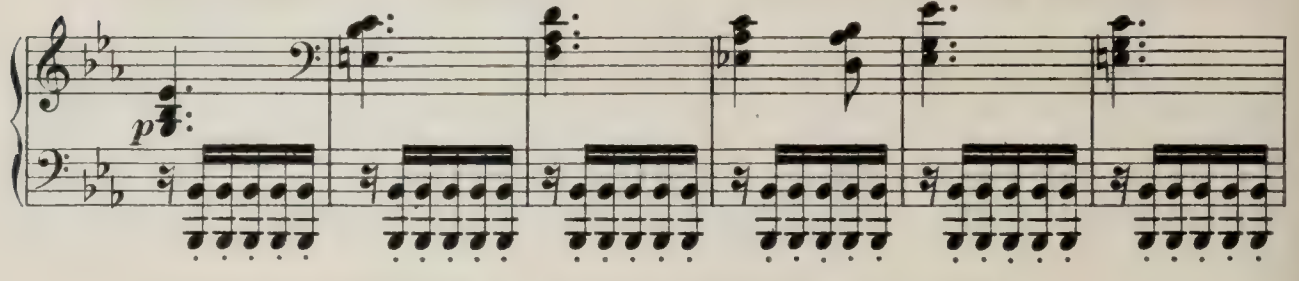




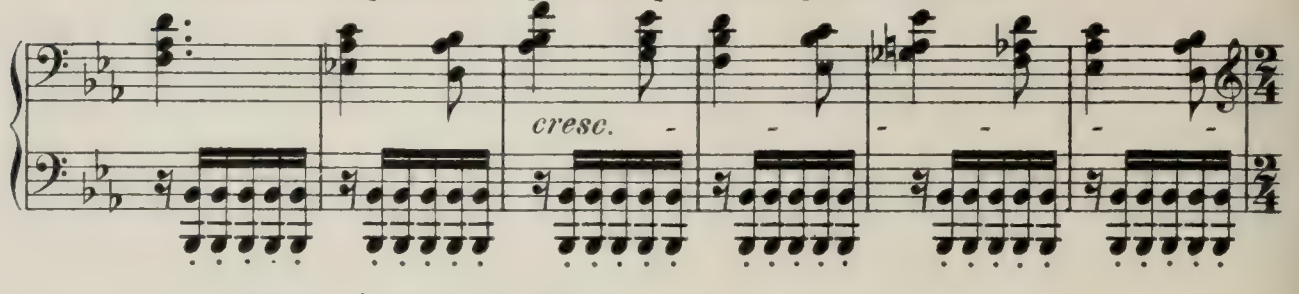




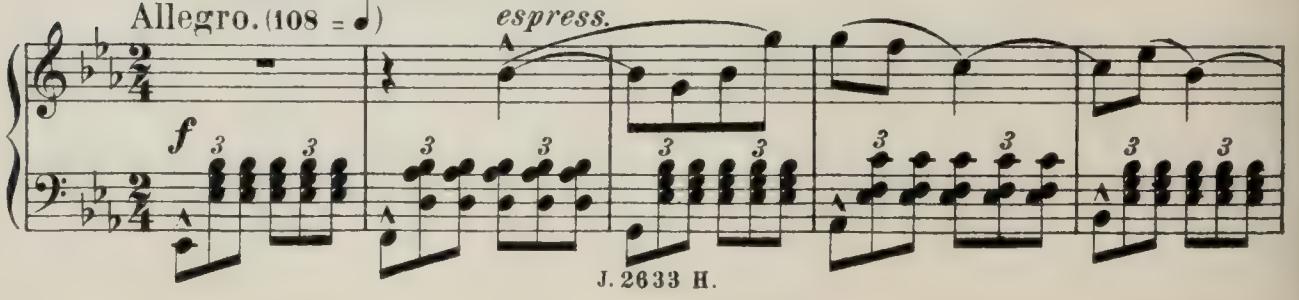
reviennent près de la rampe. Ottavio, toujours plus empressé, cherche

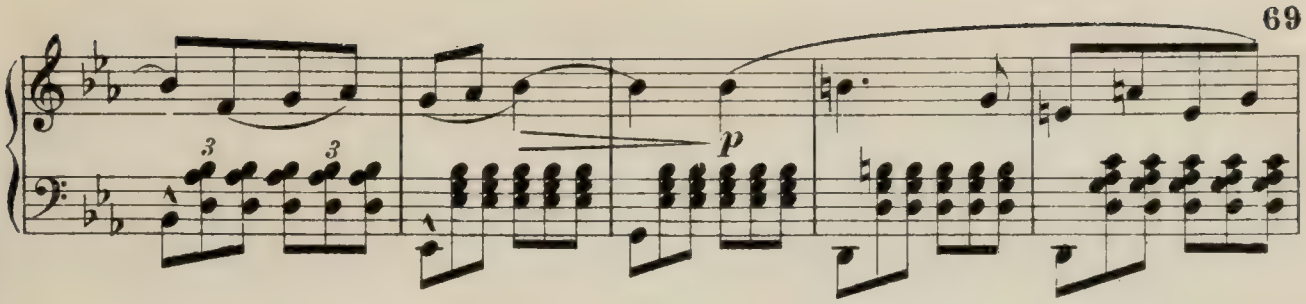


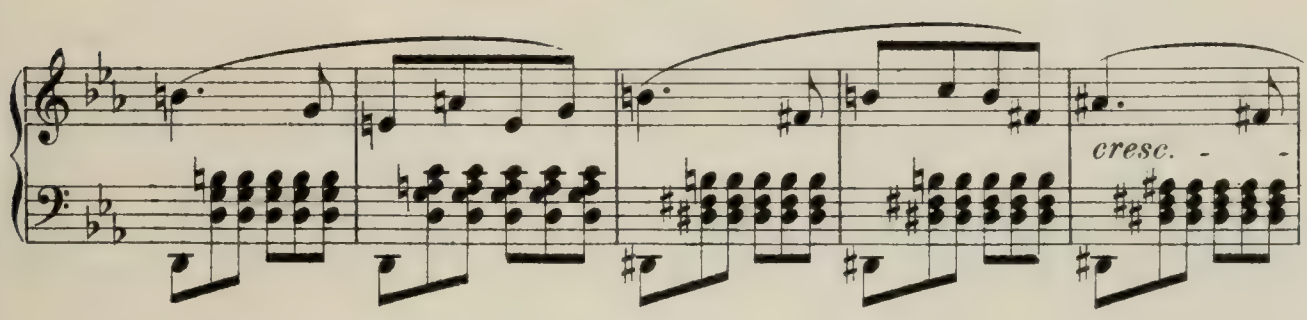
à lui faire comprendre la passion que lui inspire sa beauté.

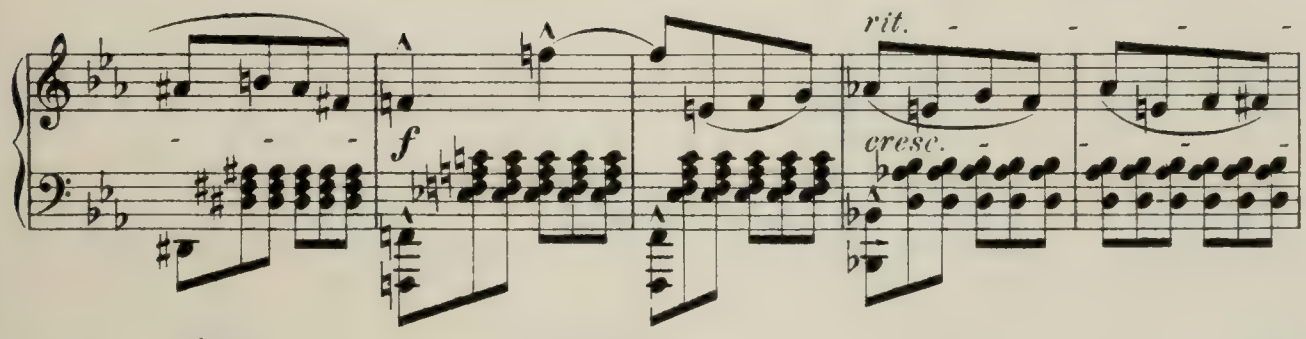


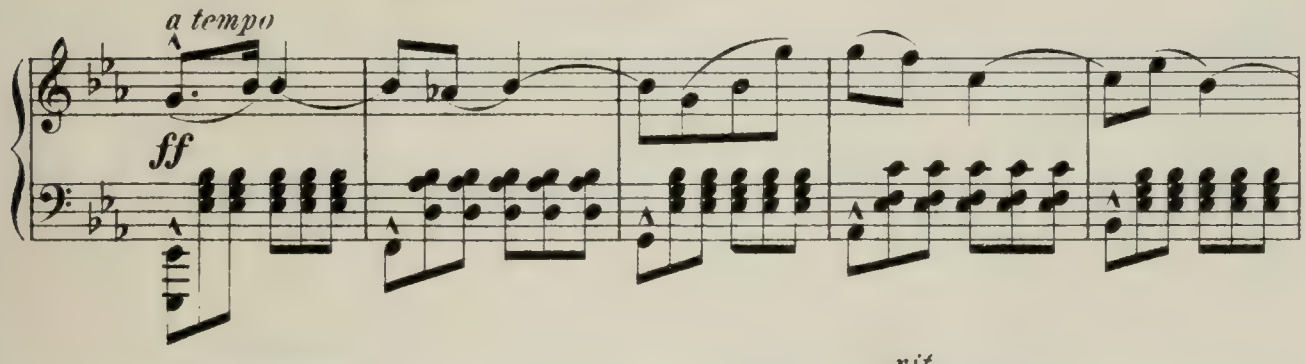
Déclaration d'Ottavio à Héléna.

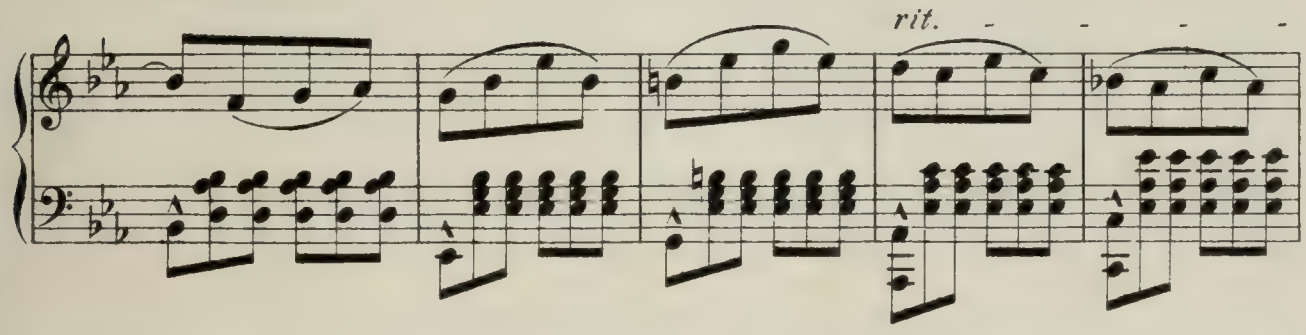




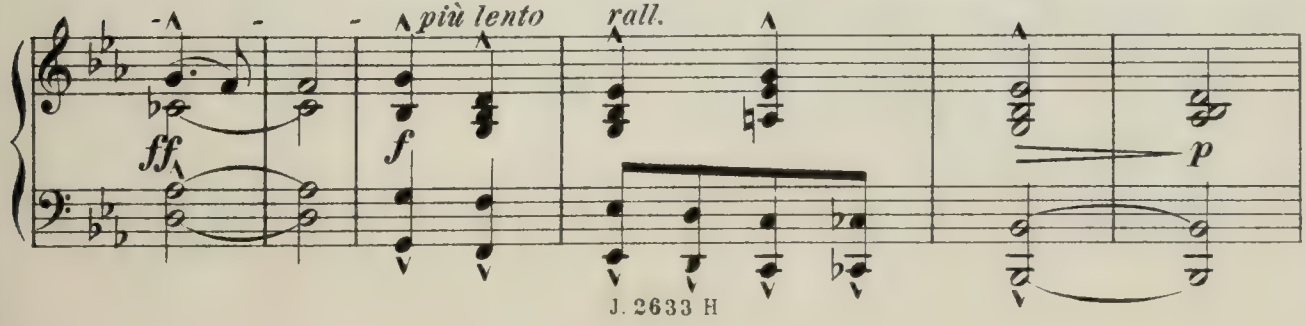




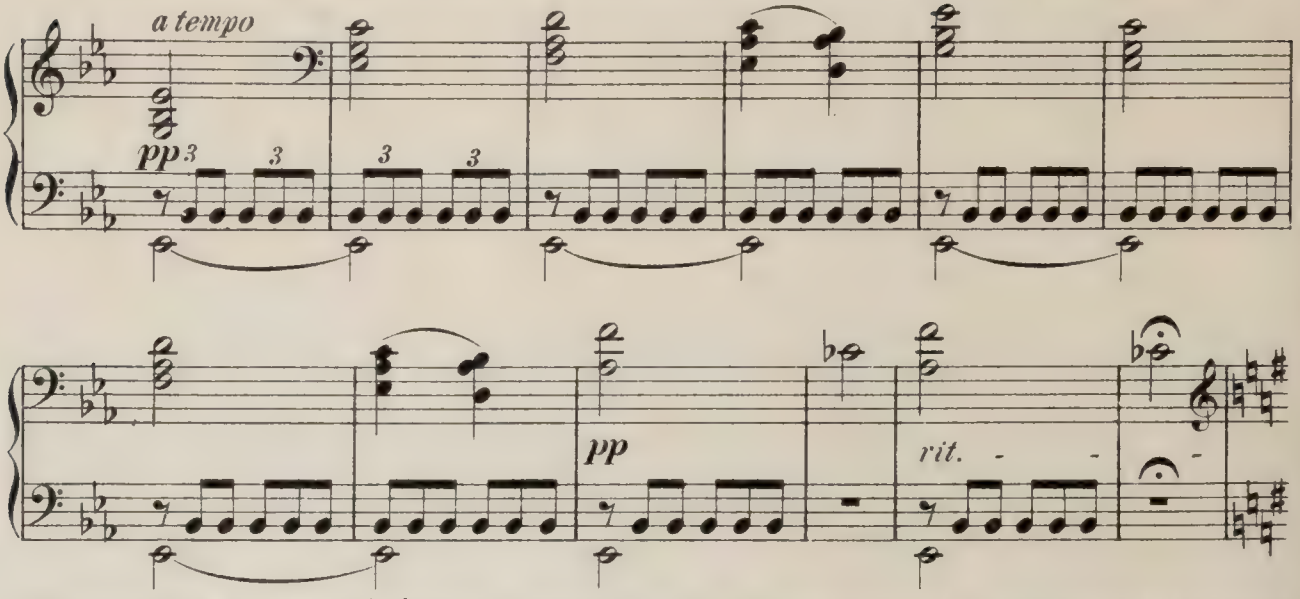




- Héléna s'éloigne. Ottavio la suit en continuant ses protestations d'amour.

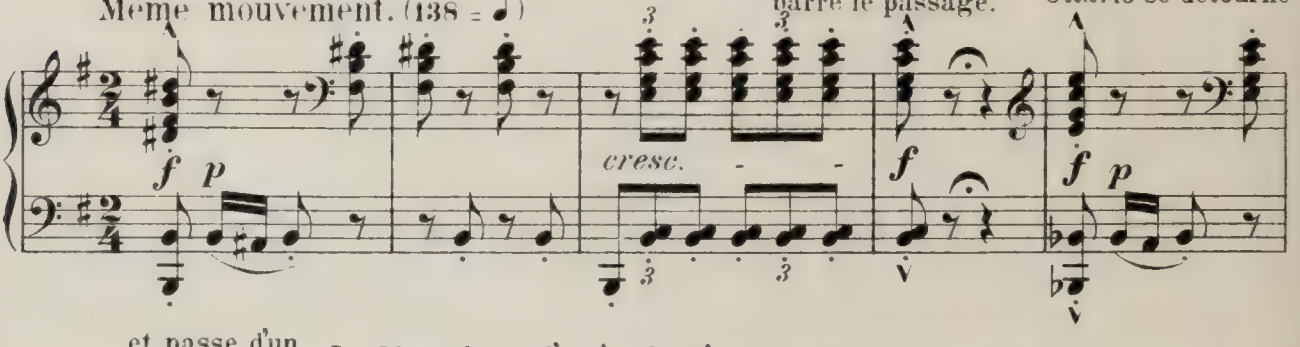


Héléna refuse de l'écouter plus longtemps et rentre chez elle. Ottavio reste rêveur.

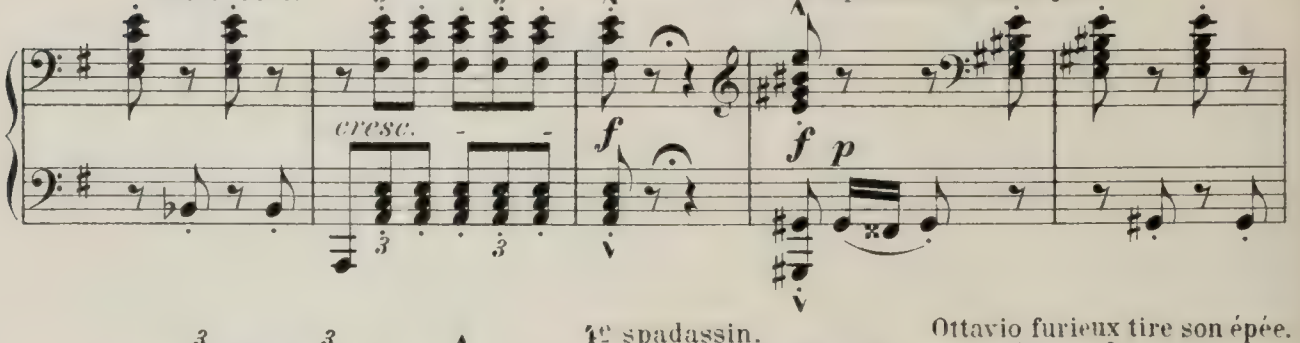


Pendant la scène précédente, Adriani, qui épie les démarches d'Ottavio, s'est approché d'hommes déguenillés attablés dans un coin, et leur offre une bourse pleine d'or, s'ils veulent tuer Ottavio qu'il leur désigne; les spadassins acceptent le marché.— De son côté, Namouna, qui rôde sans cesse autour des deux ennemis, entend les propositions d'Adriani aux bandits; effrayée, elle apelle Andrikès et lui ordonne d'aller chercher les marins qui lui sont dévoués.

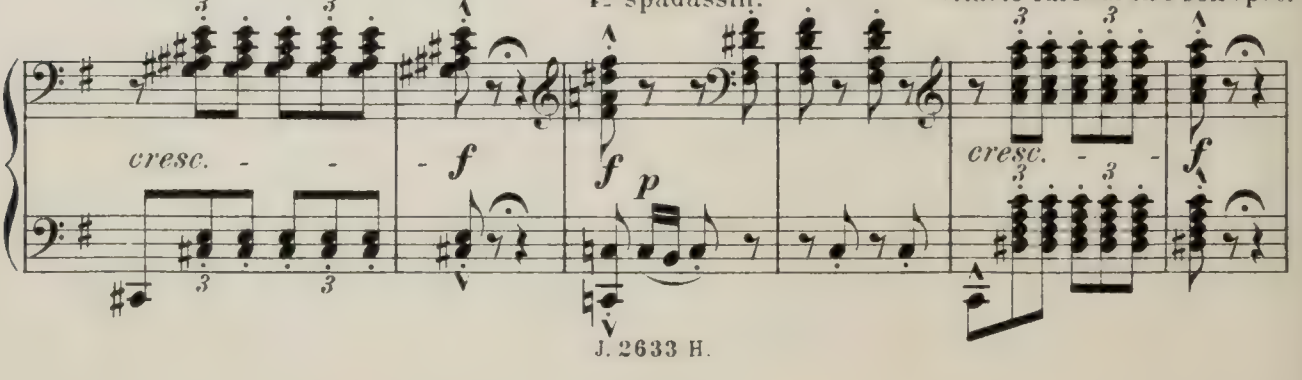
Ottavio en s'éloignant trouve devant lui le premier spadassin qui lui barre le passage. Ottavio se détourne



et passe d'un autre côté. Le 2e spadassin l'arrête de même. 3e spadassin même jeu.



4e spadassin. Ottavio furieux tire son épée.



Il se jette sur les bandits.

(agité)

ff

Les marins de Namouna arrivent et se précipitent sur les ennemis d'Ottavio. Ils en tuent

ff

Les autres se sauvent.

plusieurs.

ff

Ottavio

long.

f

remercie ses défenseurs.

poco rit.

Il s'avance au milieu deux et leur offre une bourse.

poco rit.

Au lieu de prendre la bourse, un des marins lui enlève rapidement son épée.

a tempo

f *p*

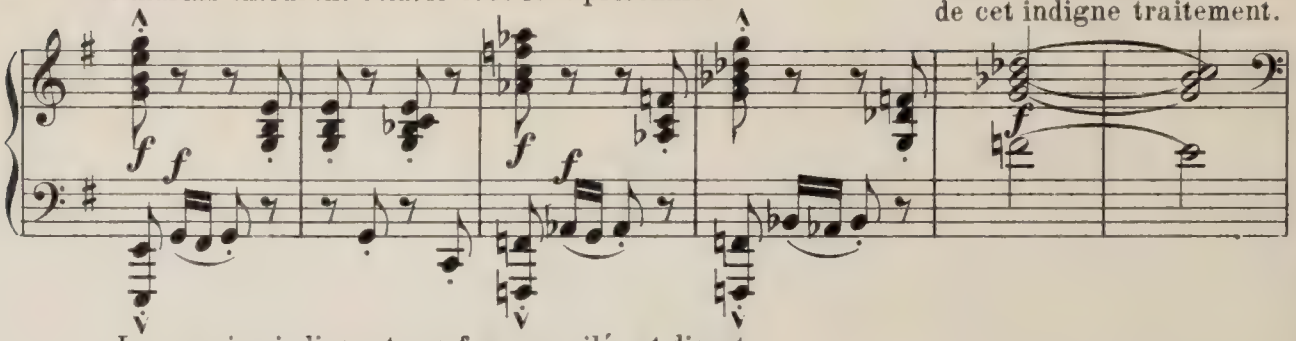
f *p*

Étonnement d'Ottavib.

p

Les marins entourent Ottavio et le font prisonnier.

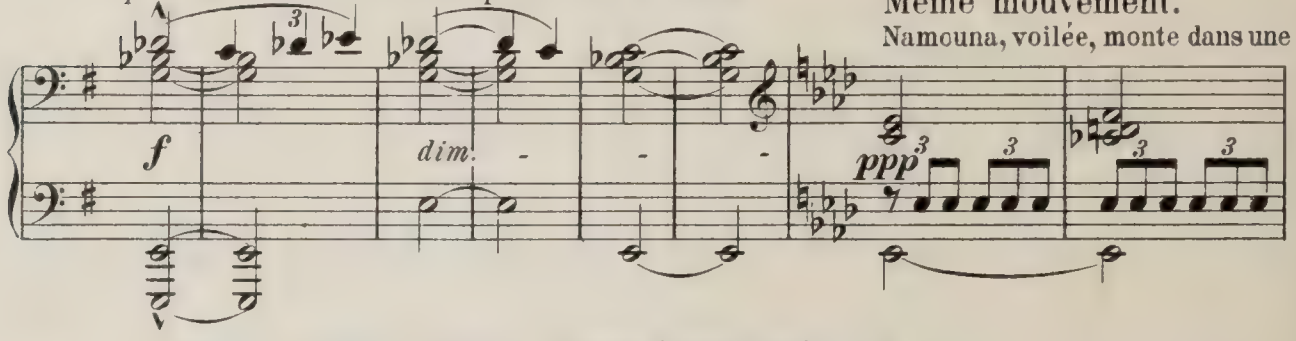
Ottavio demande la raison de cet indigne traitement.



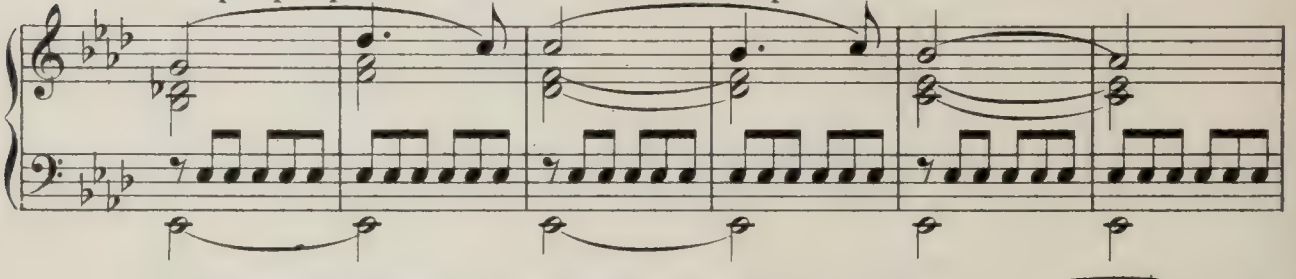
Les marins indiquent une femme voilée et disent qu'ils obéissent aux ordres qu'elle leur a donnés.

Même mouvement.

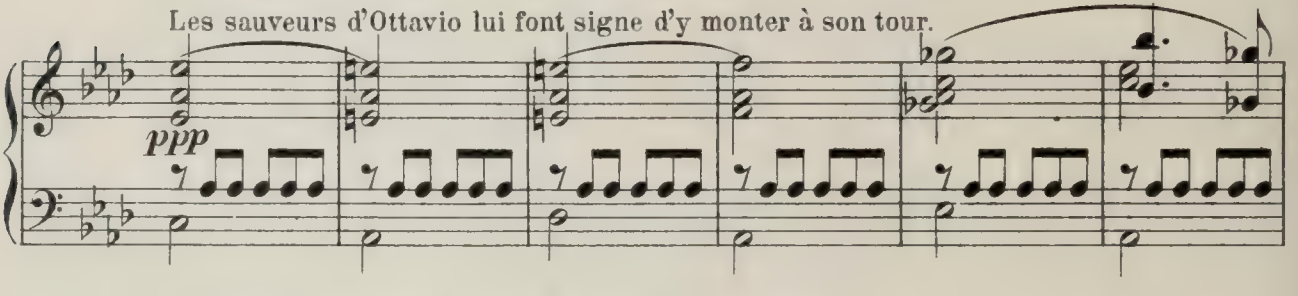
Namouna, voilée, monte dans une



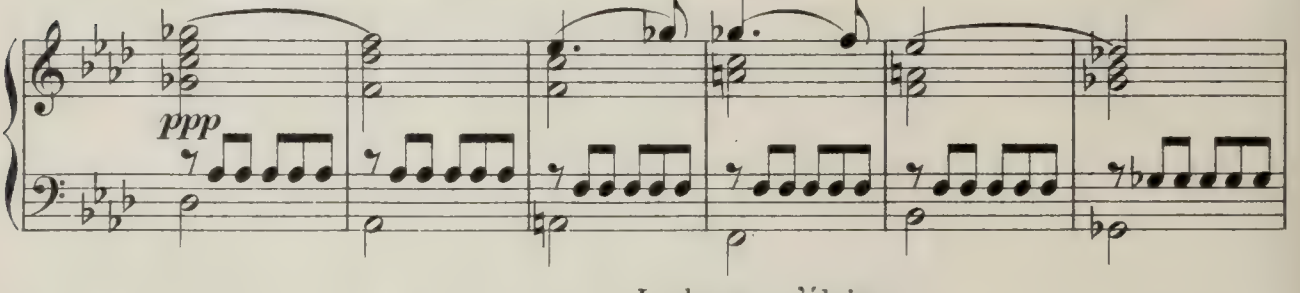
barque que quatre rameurs viennent d'amener près de la rive.



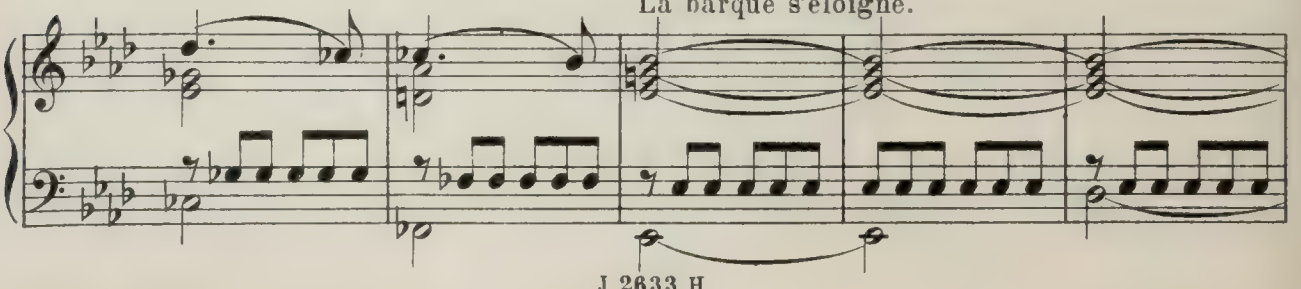
Les sauveurs d'Ottavio lui font signe d'y monter à son tour.



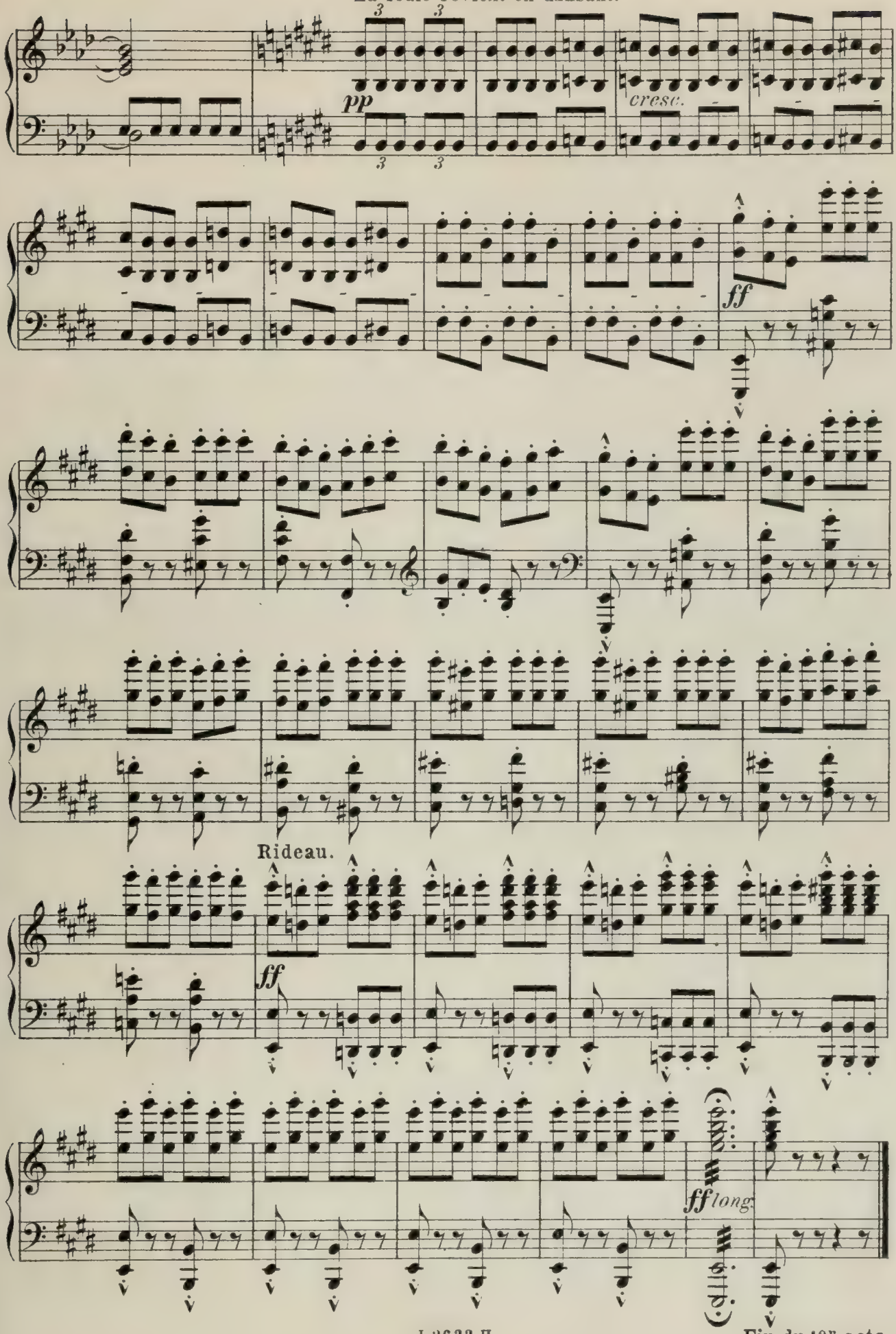
Il hésite, puis il se décide à suivre l'inconnue.



La barque s'éloigne.



La foule revient en dansant.

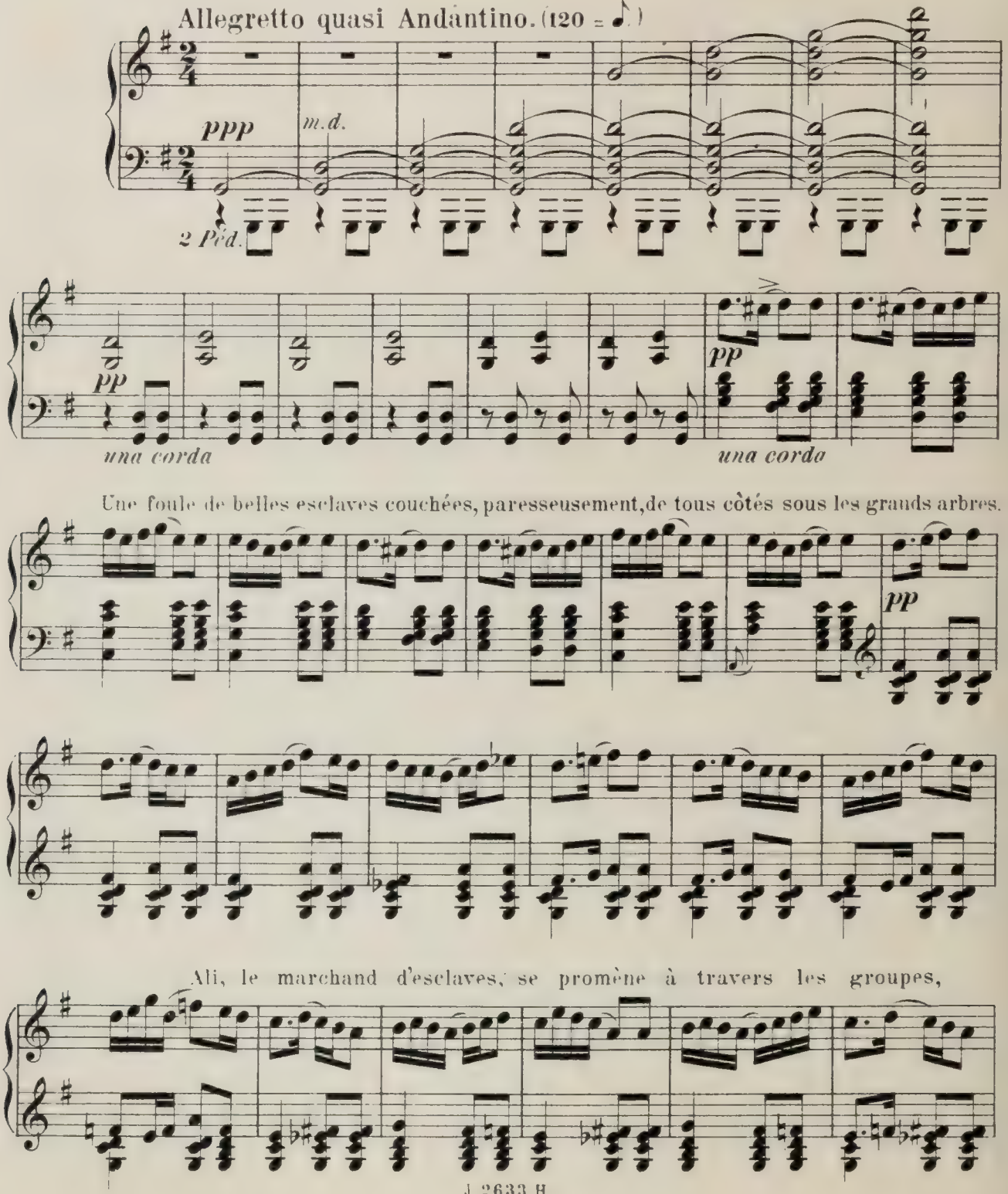


Fin du 1er acte.

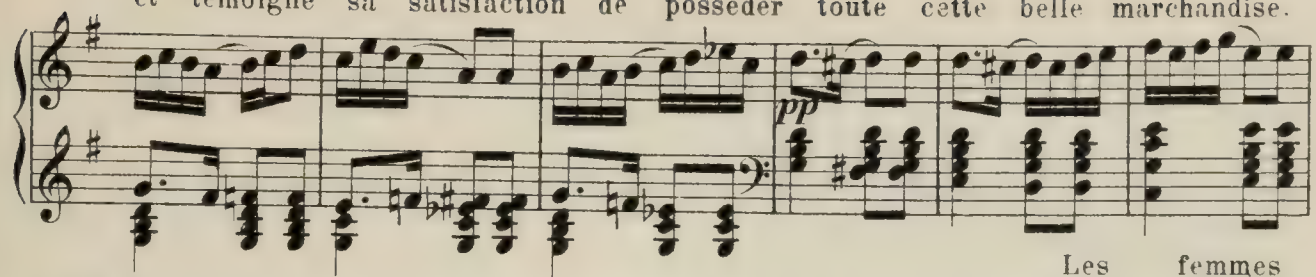
2me ACTE.

Une île de l'Archipel. Au fond la mer bleue; rivage d'un abord facile. Des tapis d'Orient, tendus entre les branches d'arbres immenses, forment un abri contre les rayons du soleil. A droite, une habitation orientale, construite au milieu des débris d'un temple antique; c'est le bazar d'Ali, riche marchand d'esclaves. Les femmes, esclaves de tous pays, se reposent sur de riches étoffes, et des nègres agitent au dessus d'elles de grands éventails en plumes de toutes couleurs.

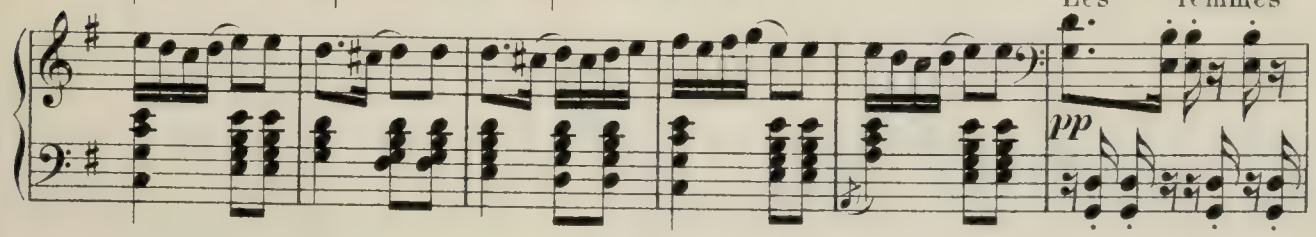
№ 12. La sieste.



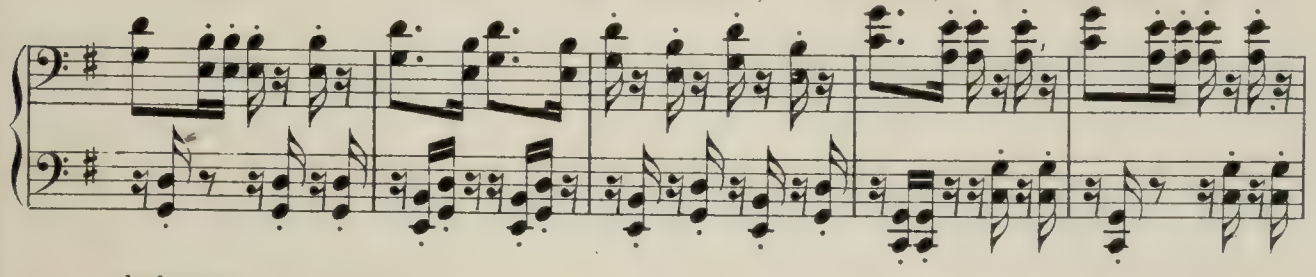
et témoigne sa satisfaction de posséder toute cette belle marchandise.



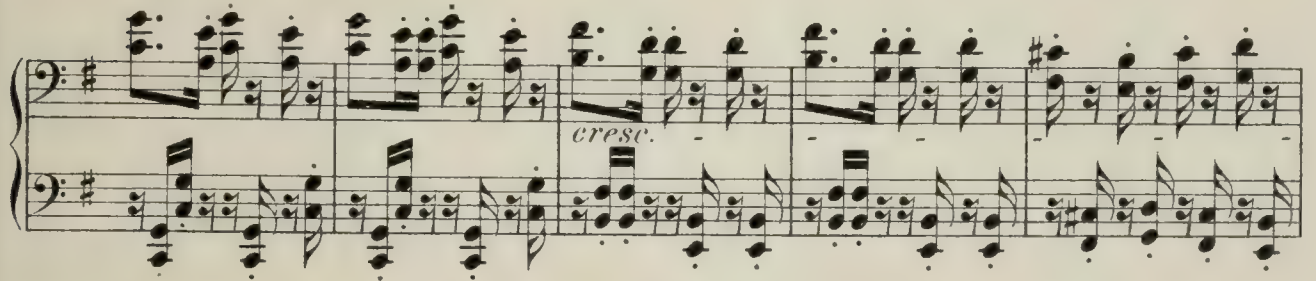
Les femmes

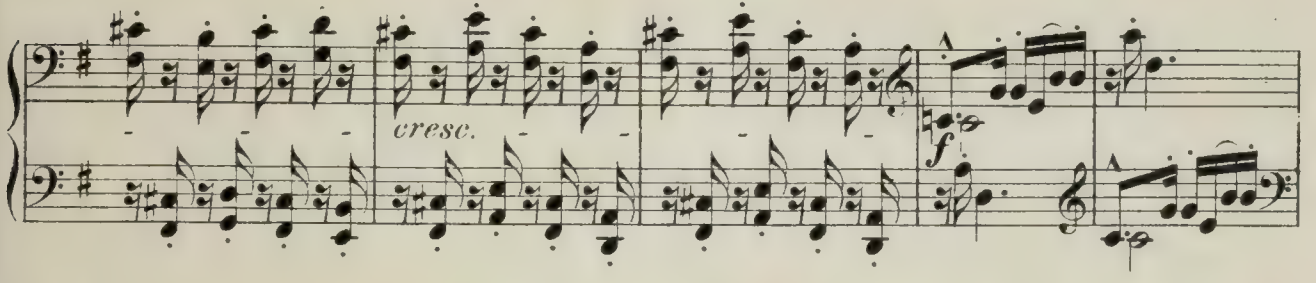


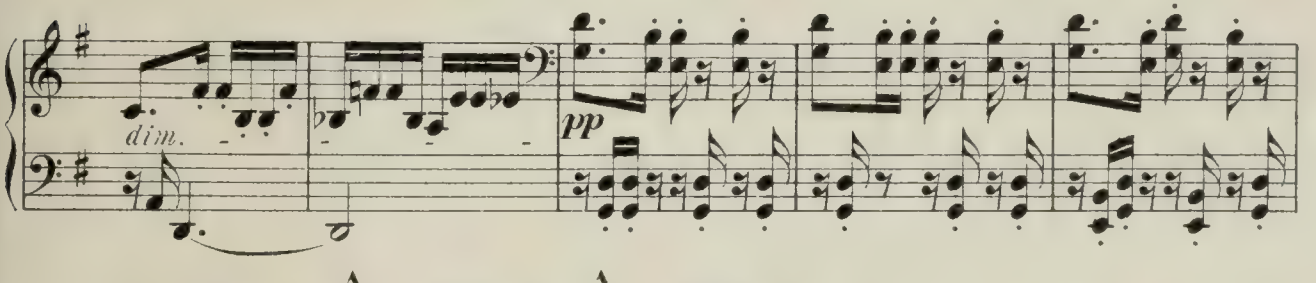
s'animent peu à peu, elles s'étirent, baillent, se lèvent et se

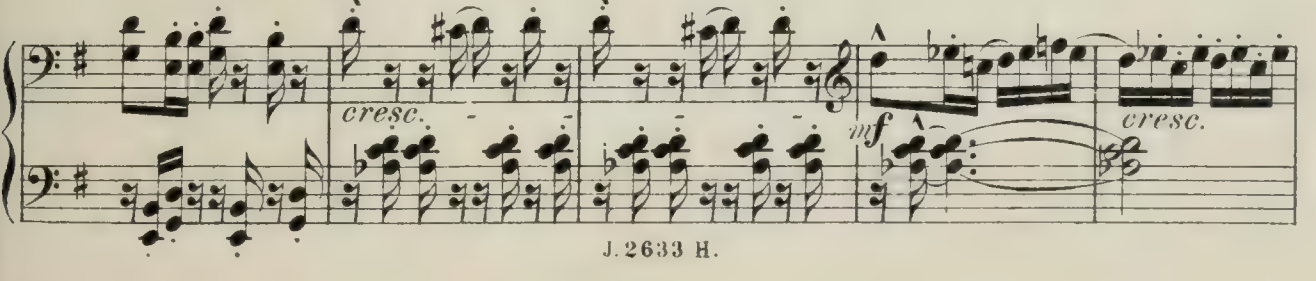


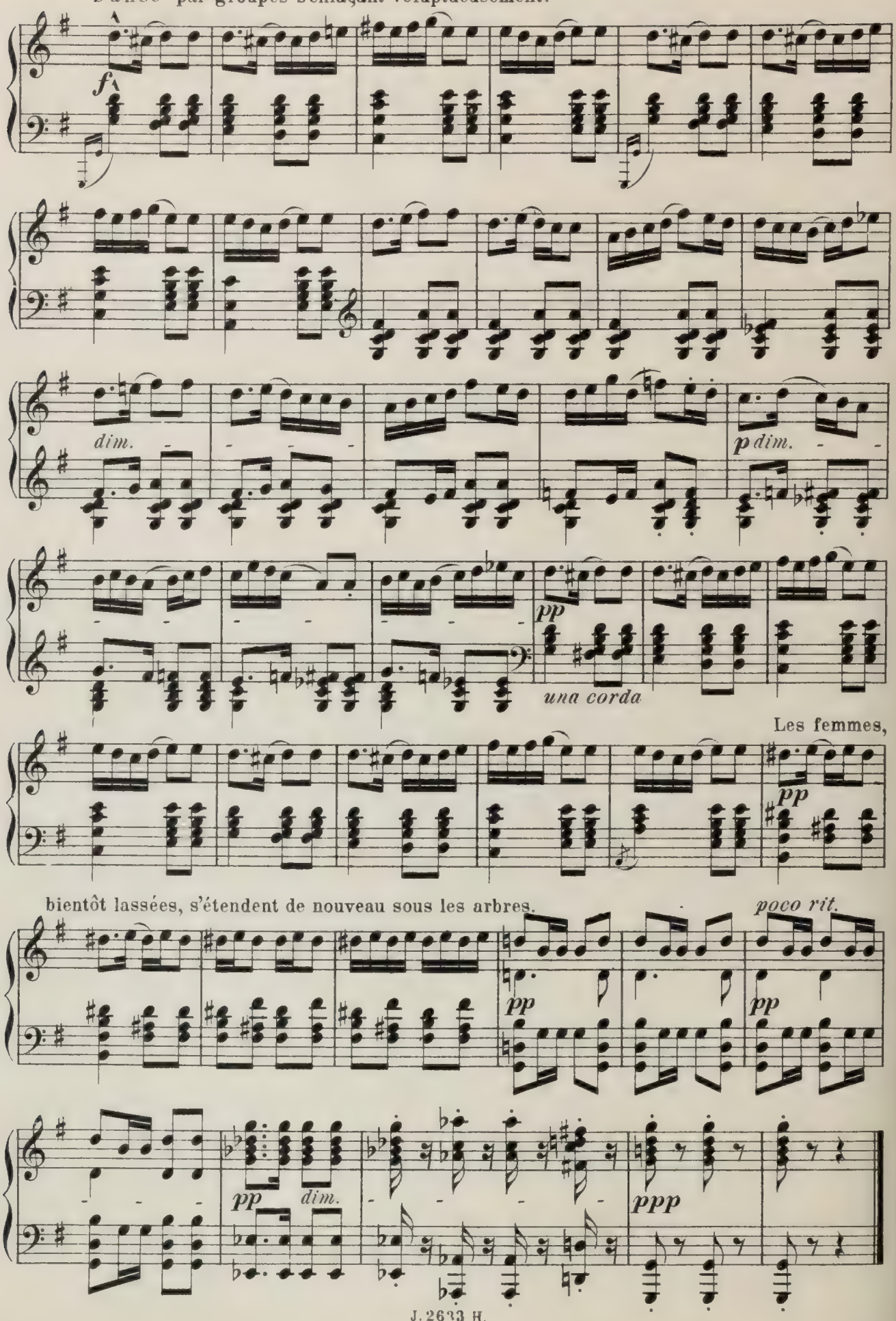
balancent mollement.







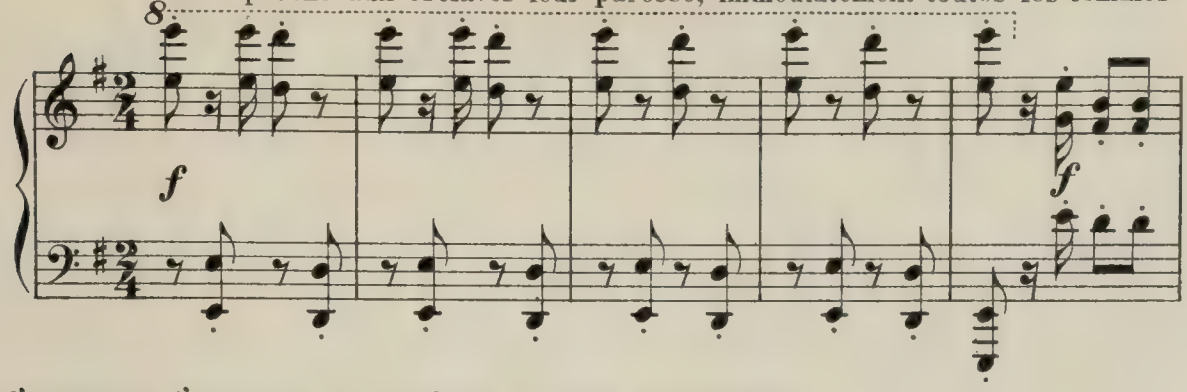



Danse par groupes s'enlaçant voluptueusement.
f
dim.
p dim.
pp
una corda
Les femmes,
pp
bientôt lassées, s'étendent de nouveau sous les arbres.
poco rit.
pp
pp
pp
dim.
ppp

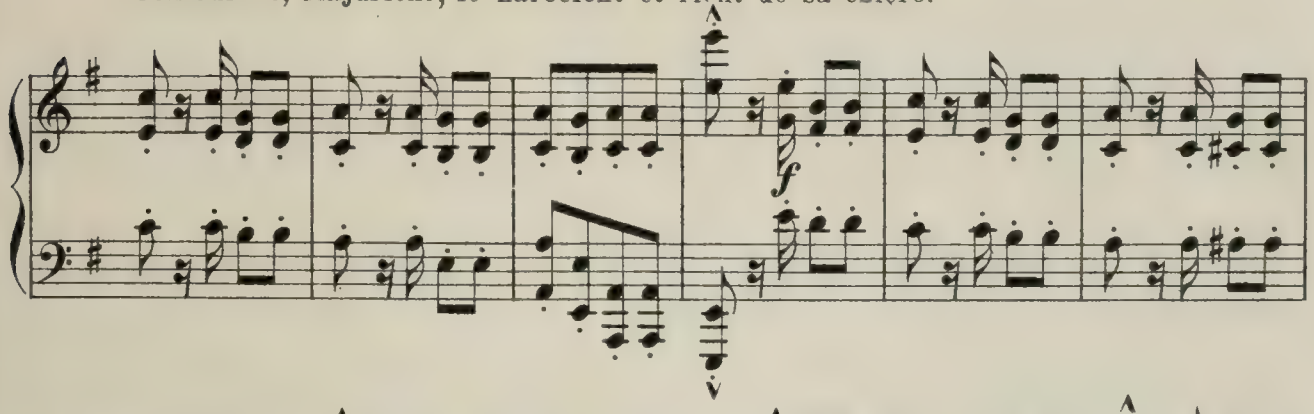
Nº 13. Pantomime.

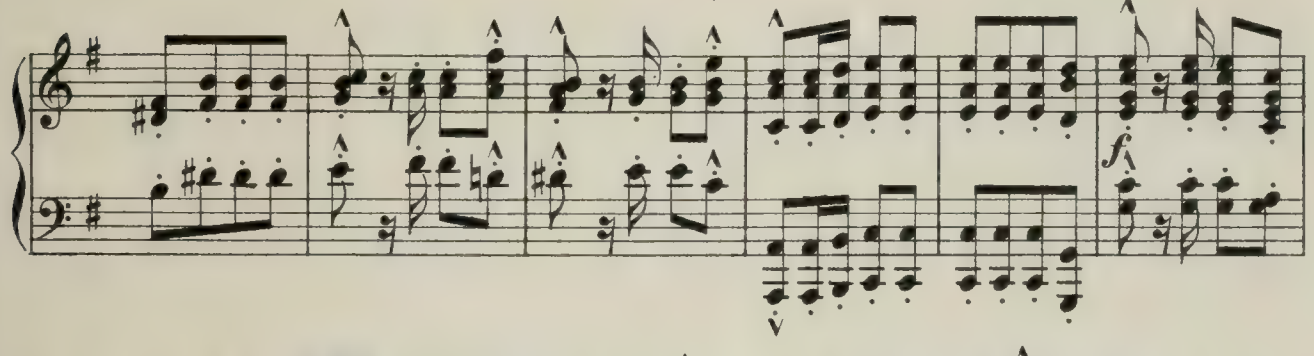
Allegro (120 = ♩)

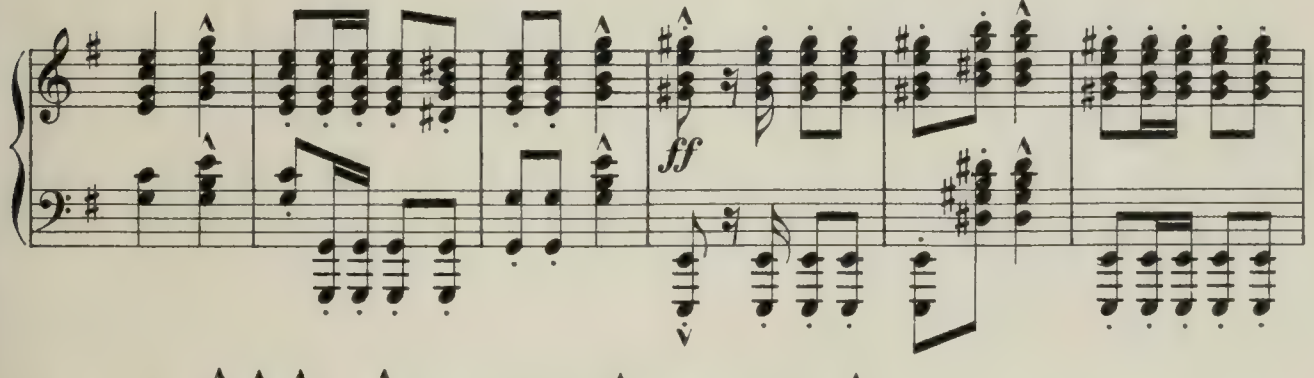
Ali reproche aux esclaves leur paresse; immédiatement toutes les femmes

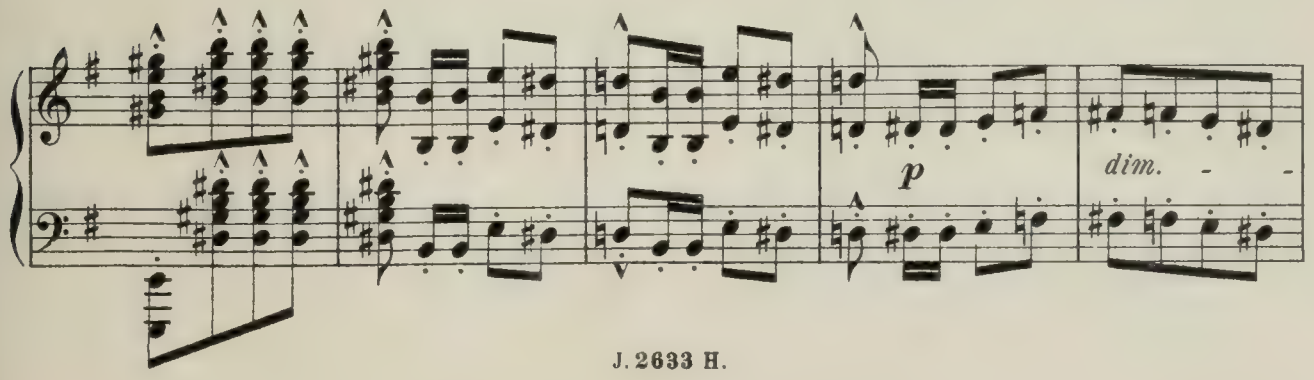


l'entourent, l'injurient, le harcèlent et rient de sa colère.

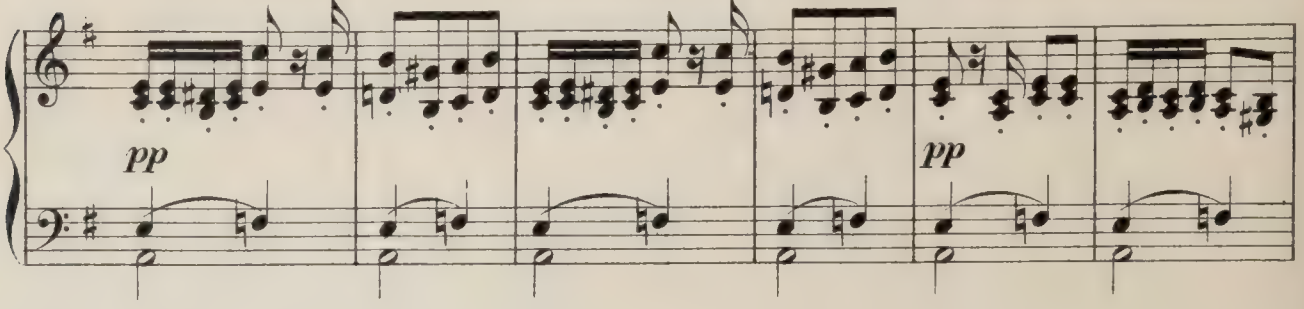




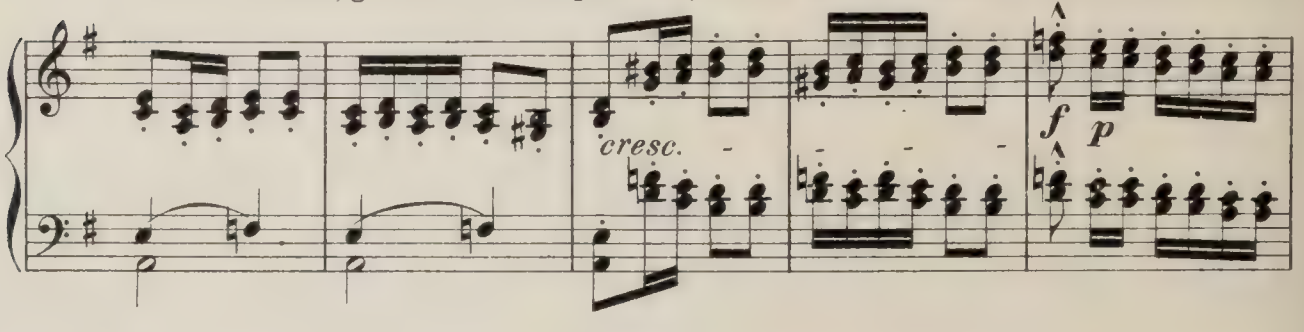


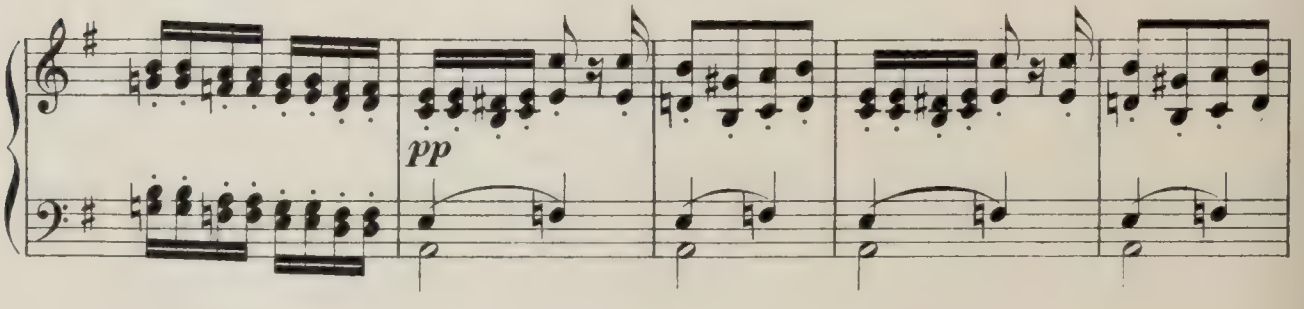


Iotis, la belle esclave, s'incline ironiquement devant le maître et feint de se soumettre;

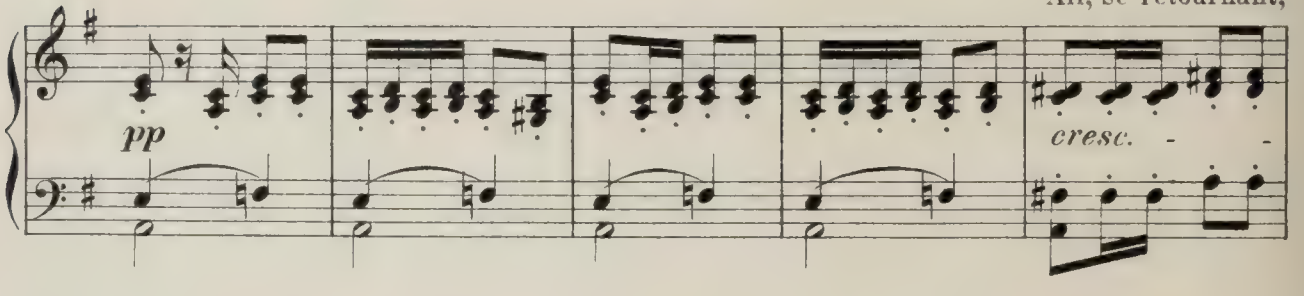


Ali se redresse, gonflé de son importance; Iotis le suit en imitant sa démarche grotesque.

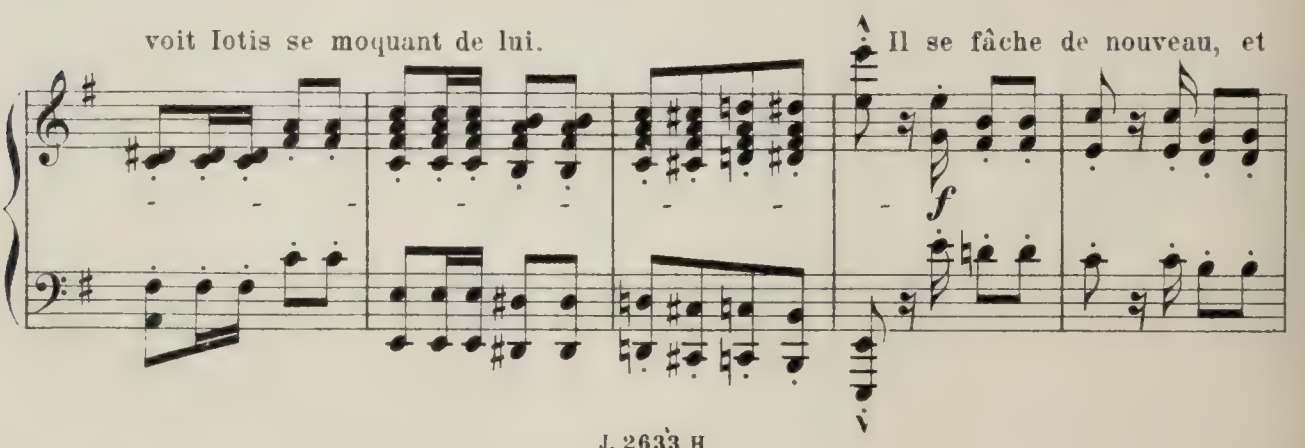




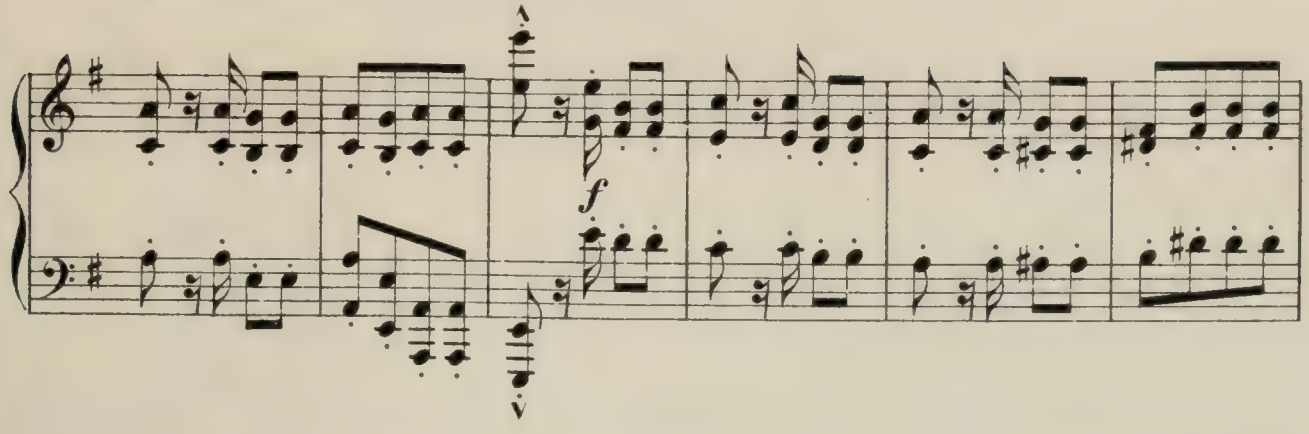
Ali, se retournant,



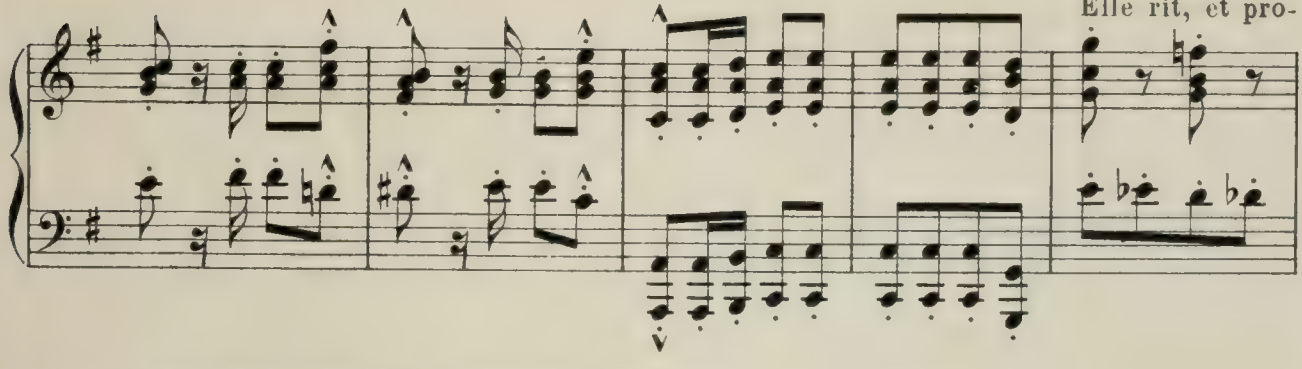
voit Iotis se moquant de lui. Il se fâche de nouveau, et



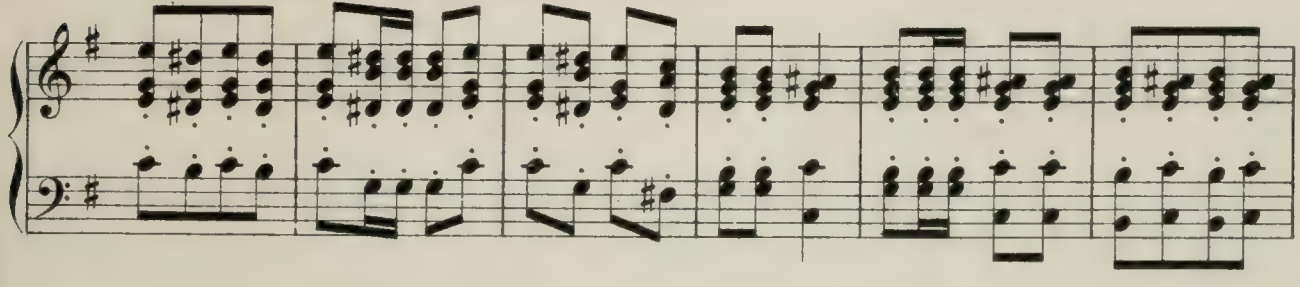
menace l'esclave de l'envoyer au cachot.



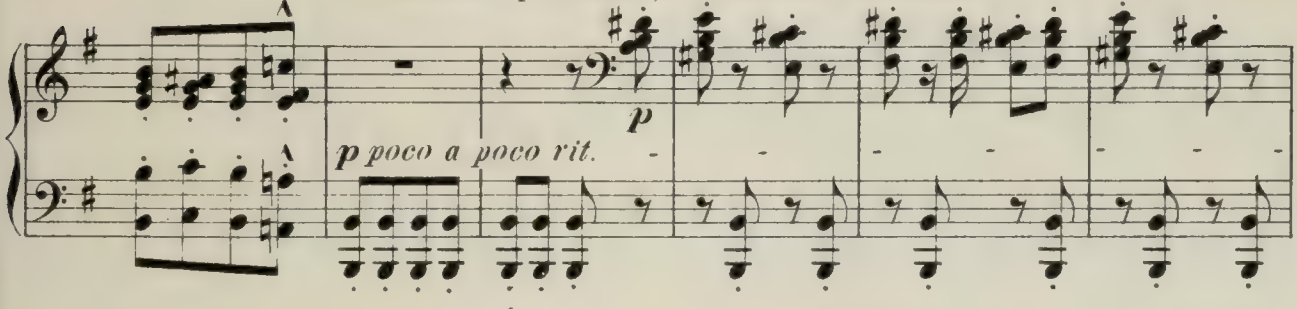
Elle rit, et pro-



-met au maître de ne plus exciter sa colère.

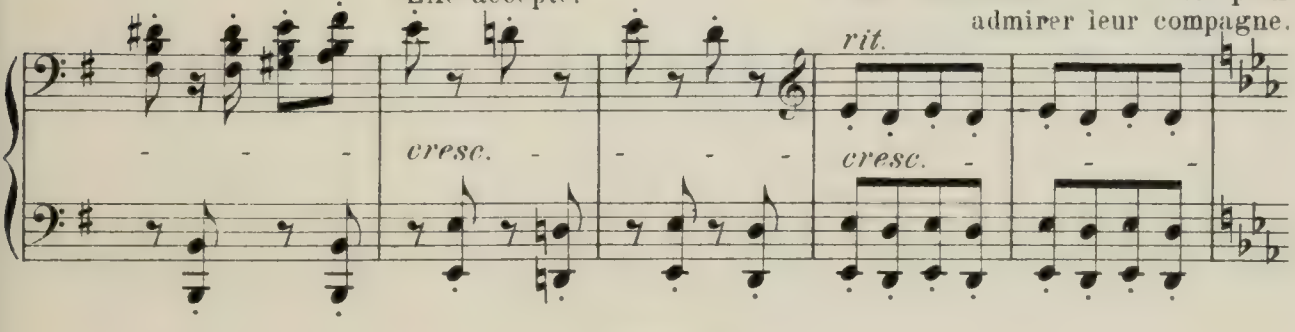


Il consent à pardonner, si elle veut bien danser.



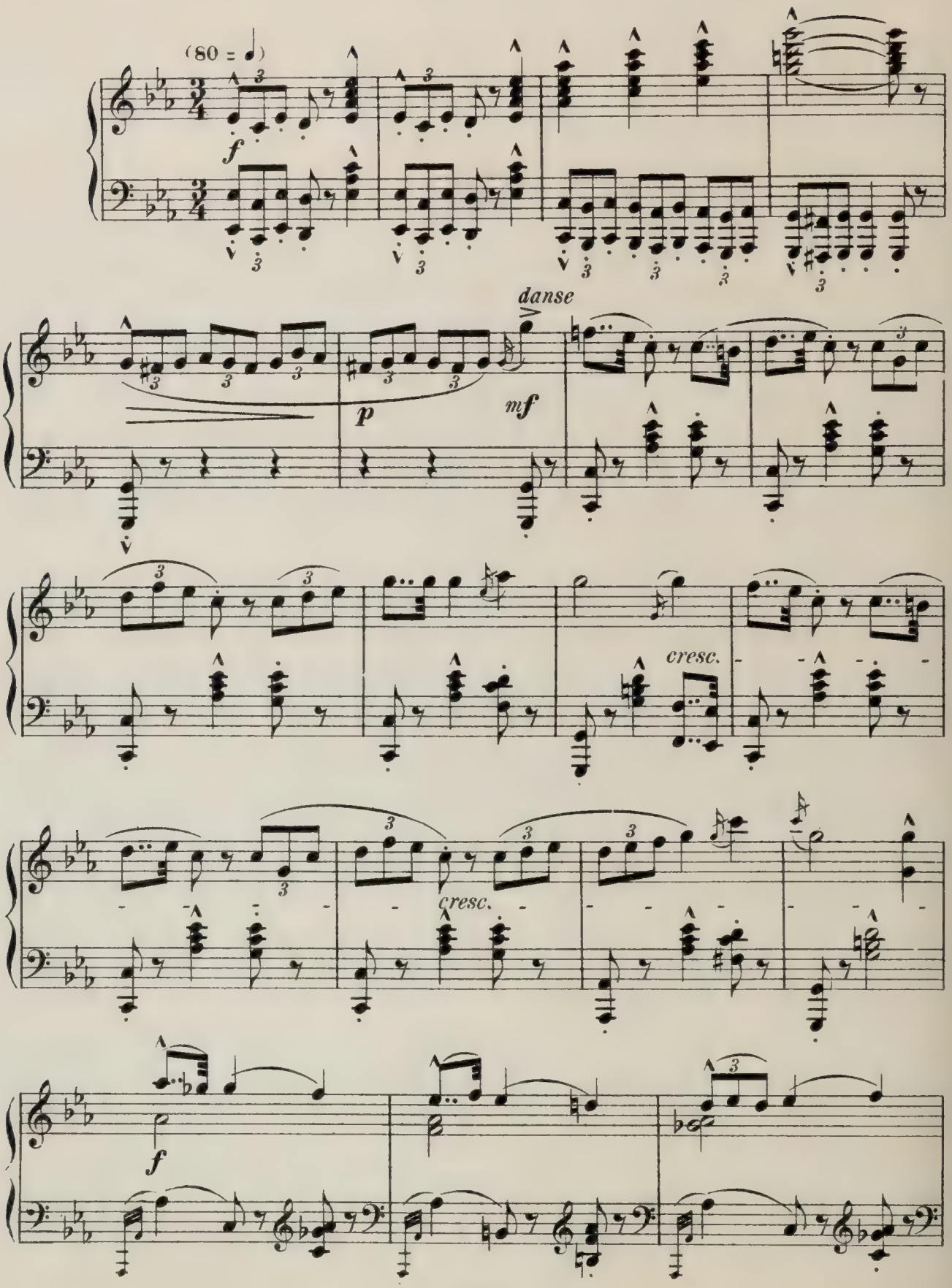
Elle accepte.

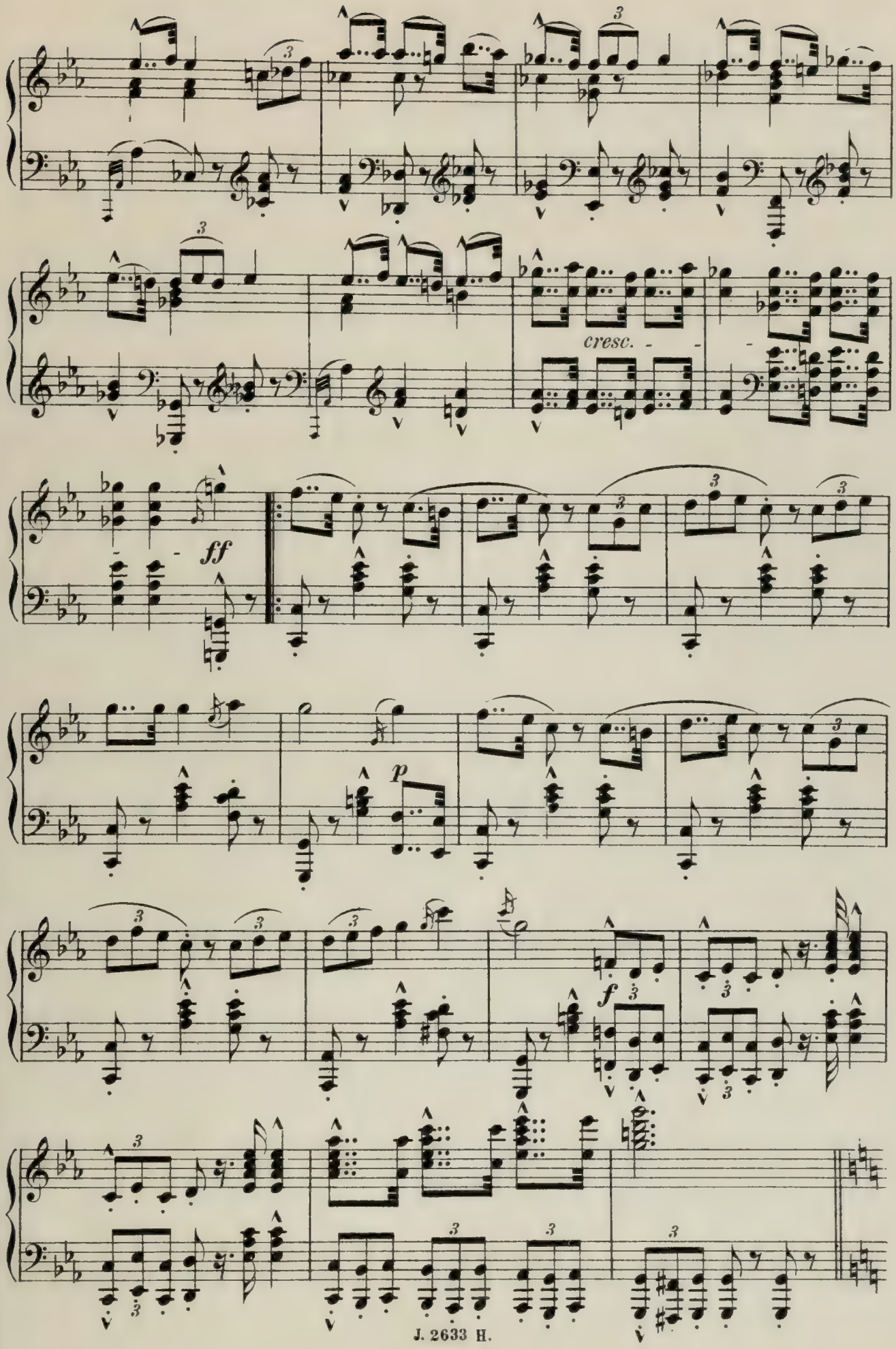
Toutes les esclaves font cercle pour admirer leur compagne.

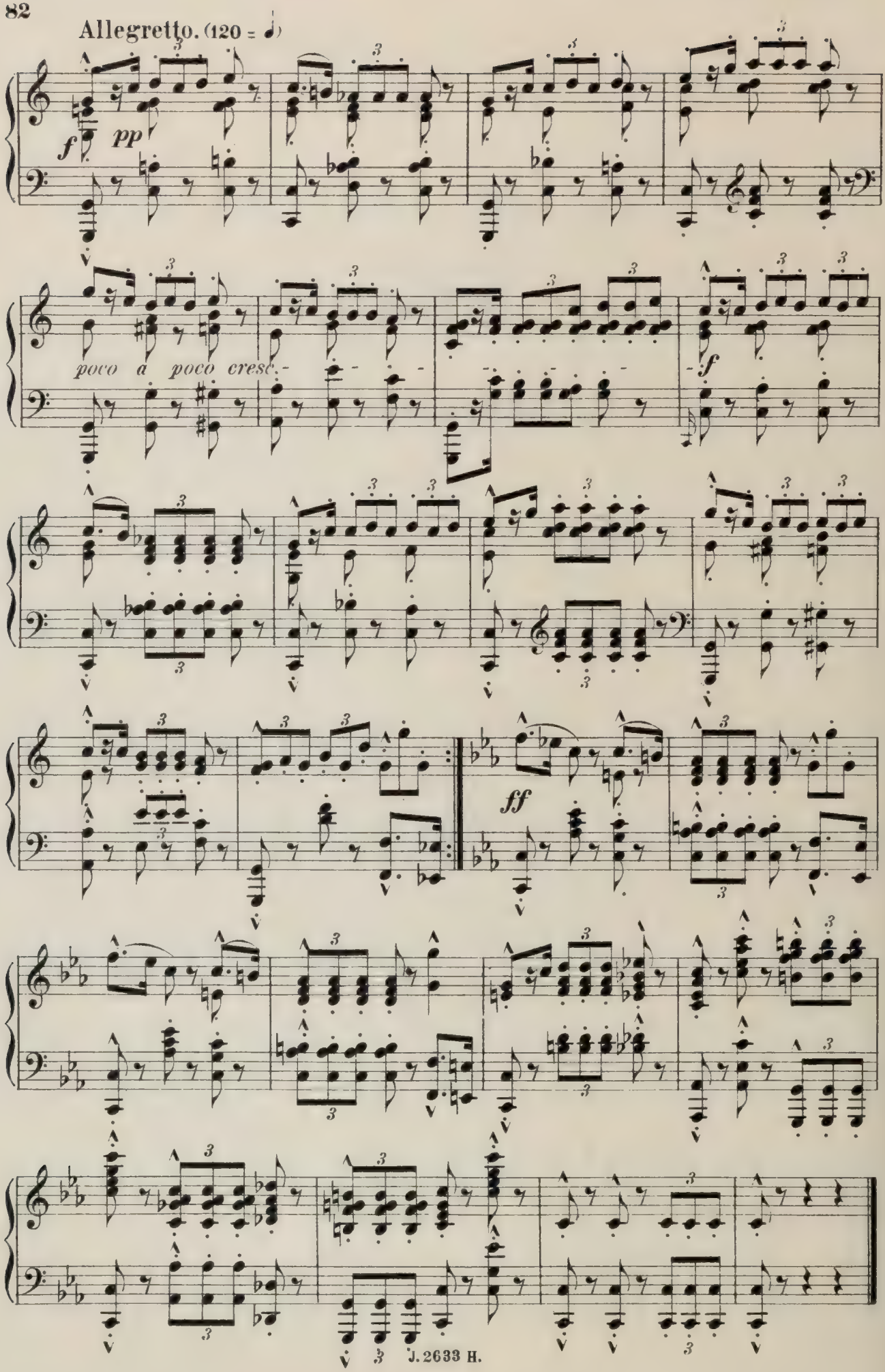


Nº 14. Mazurka

dansée par Mlle Subra.

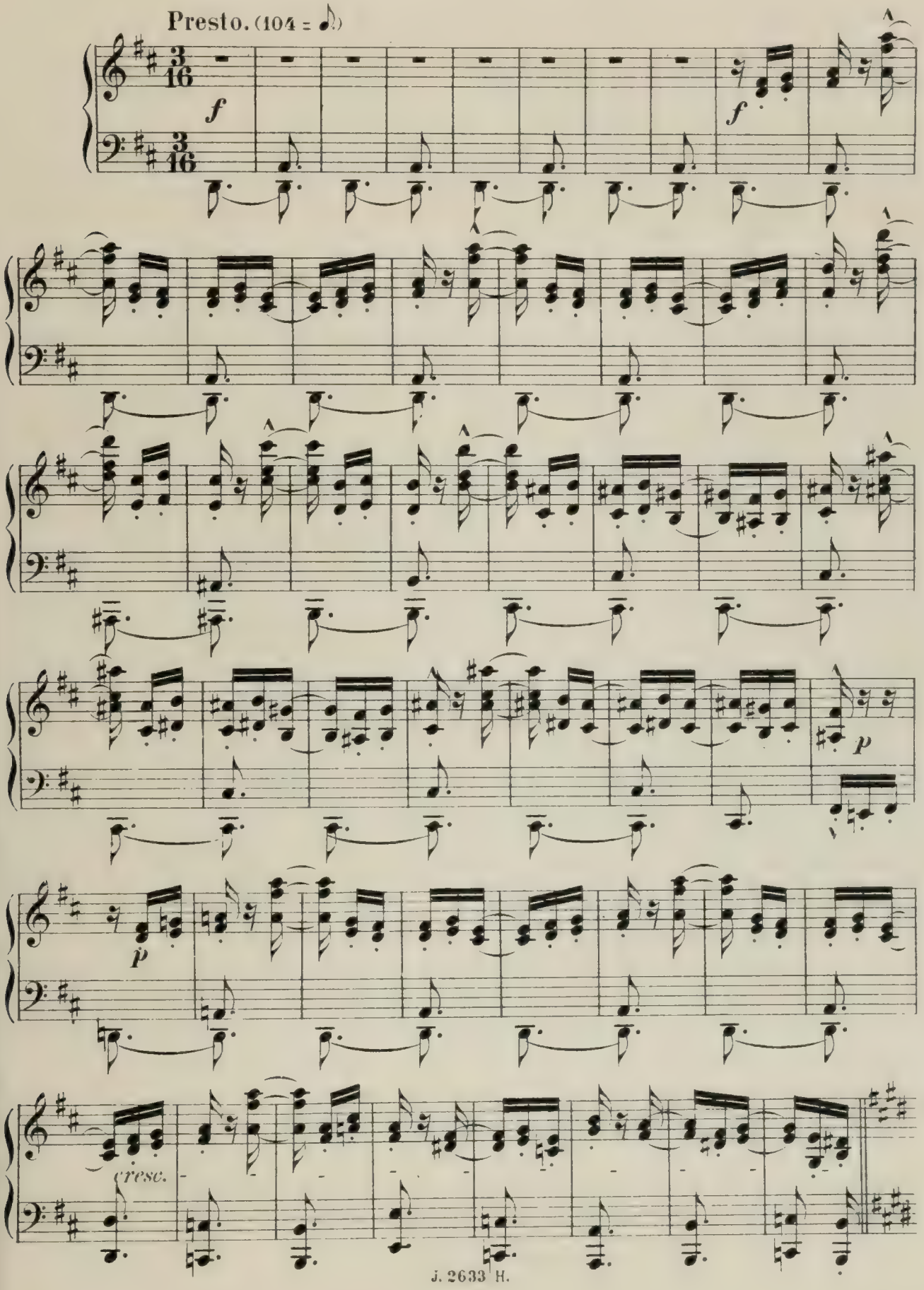


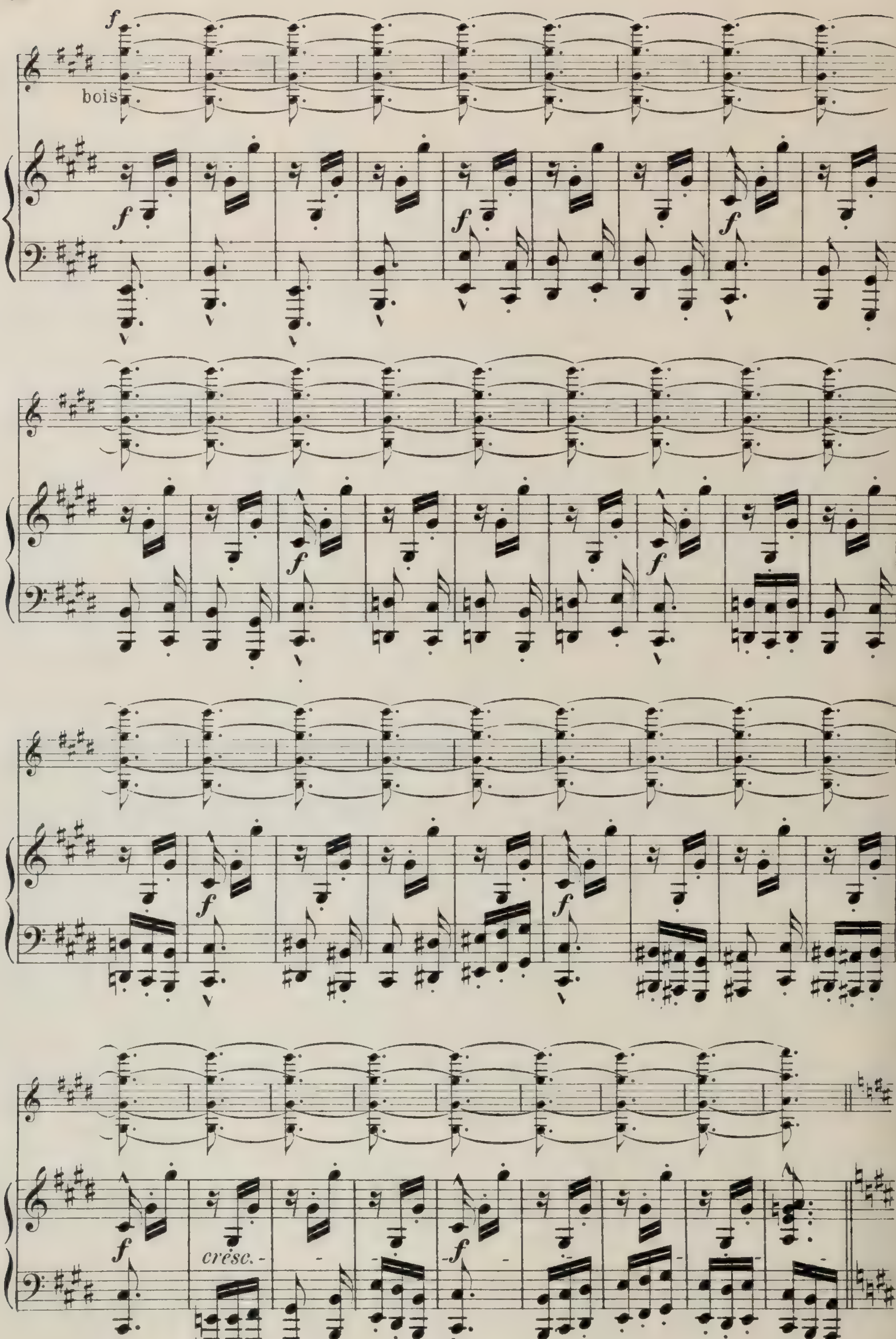

cresc.
ff
p
f

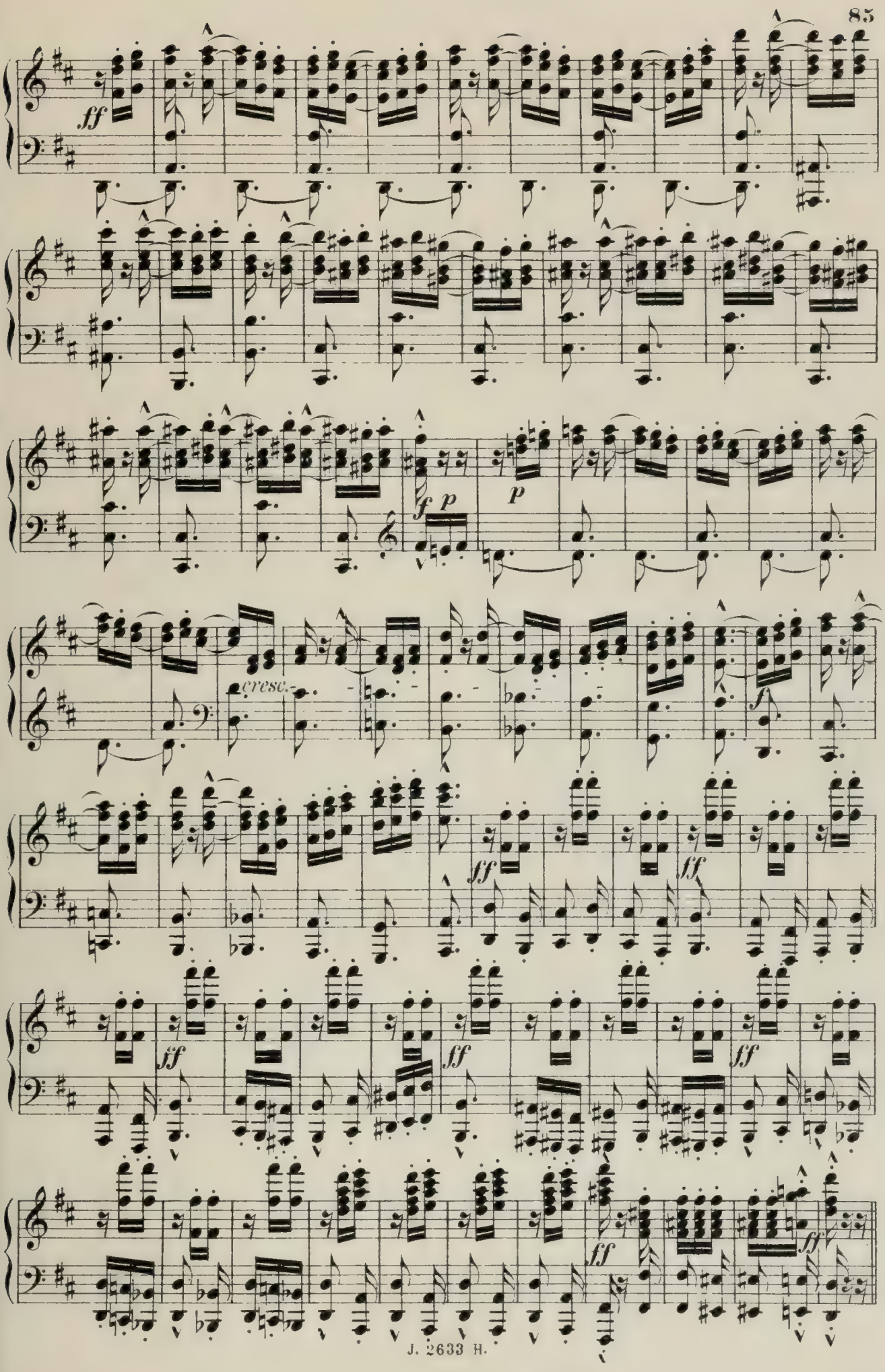

Allegretto. (120 = ♩)
f
pp
poco a poco cresc.
f
ff

Nº 15. Danses des esclaves.

Toutes les femmes félicitent Iotis; puis elles dansent autour d'Ali, se moquent de lui, le pous-sent de groupe en groupe, et le font tourner en tous sens jusqu' à ce qu'il tombe épuisé.



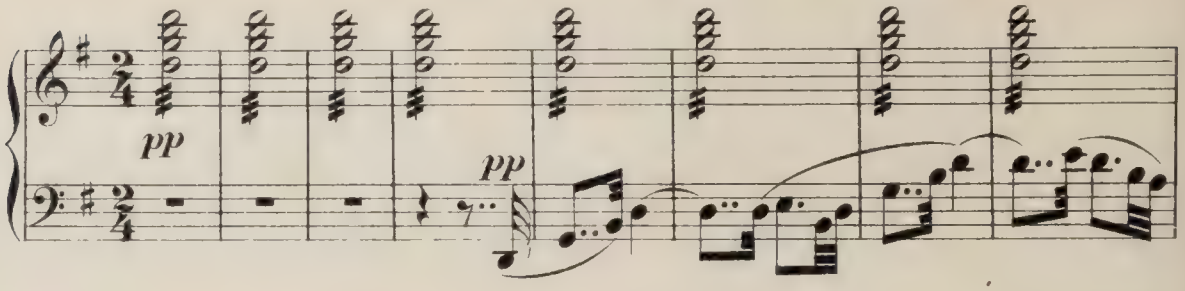

f
bois
f
f
f
f
f
f
f
cresc.
f


ff
f p
p
cresc.
ff
ff
ff
ff
ff
ff
ff

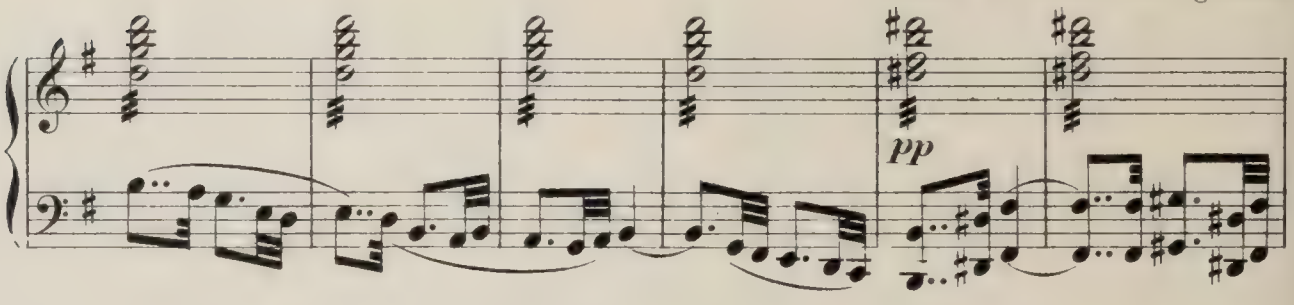
Nº 16. Pantomime.

Andantino. (60 = ♩)

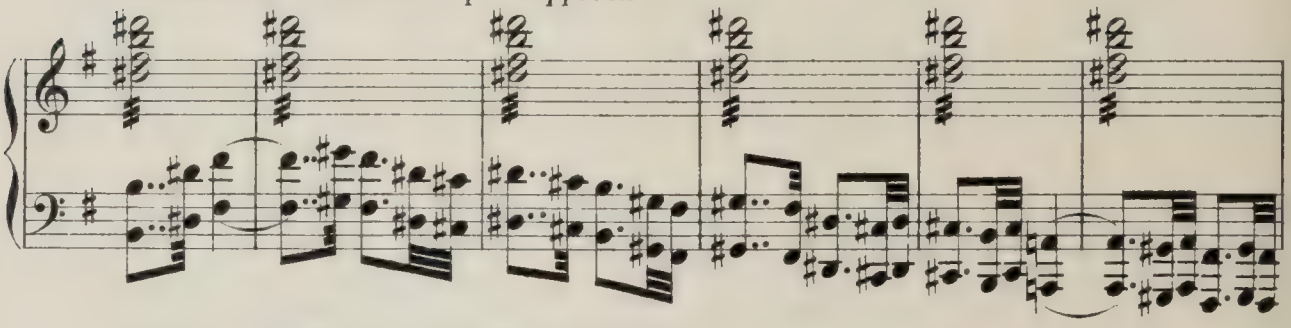
On aperçoit en mer, à l'horizon, une tartane qui se dirige vers l'île;



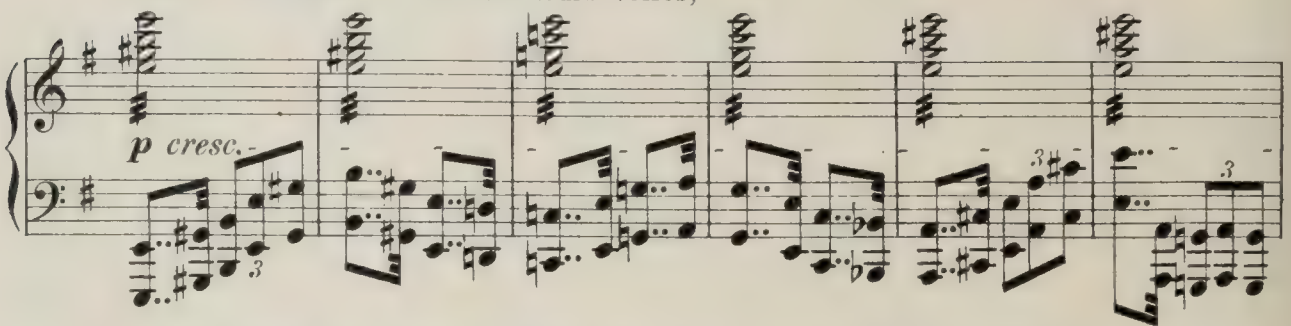
toutes les esclaves regardent



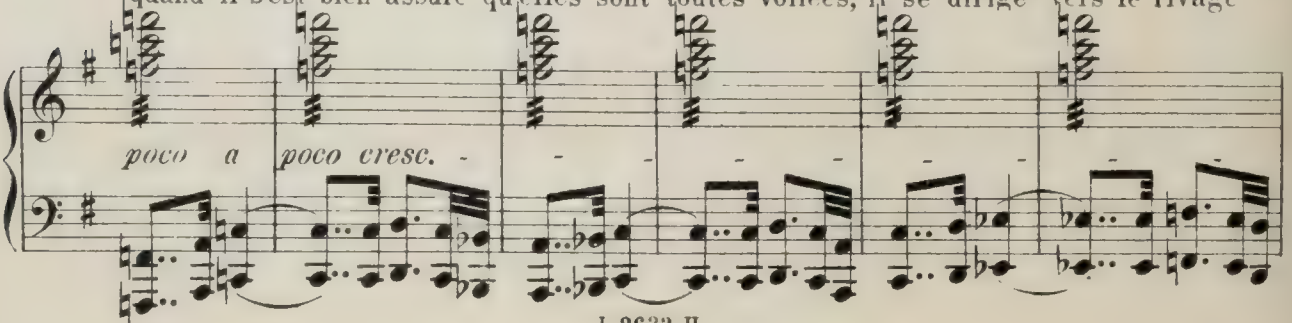
curieusement la tartane qui s'approche.



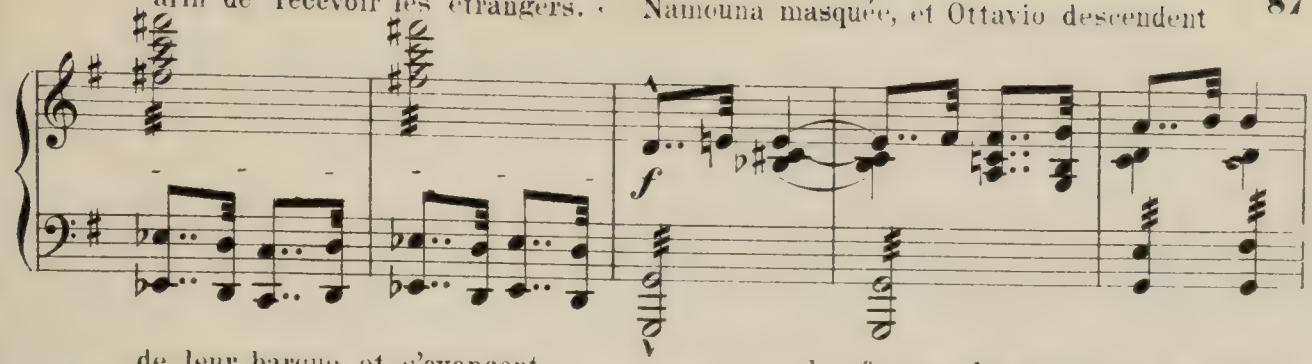
Ali leur ordonne de remettre leurs voiles;



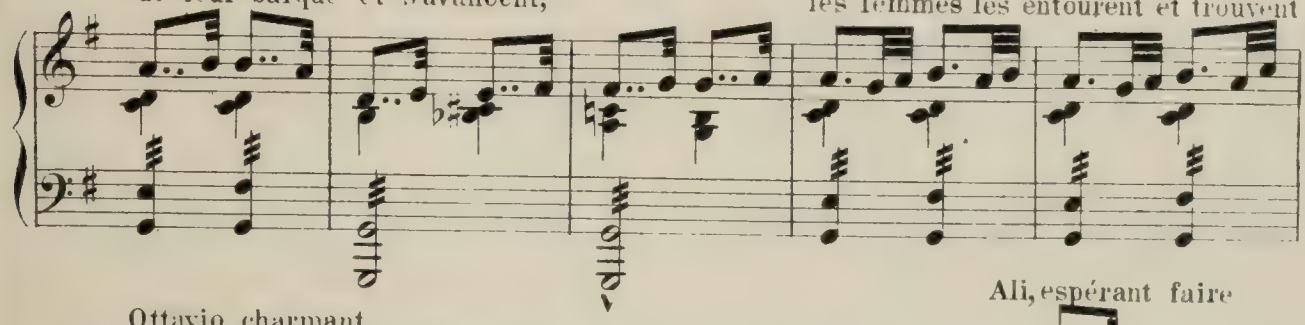
quand il s'est bien assuré qu'elles sont toutes voilées, il se dirige vers le rivage



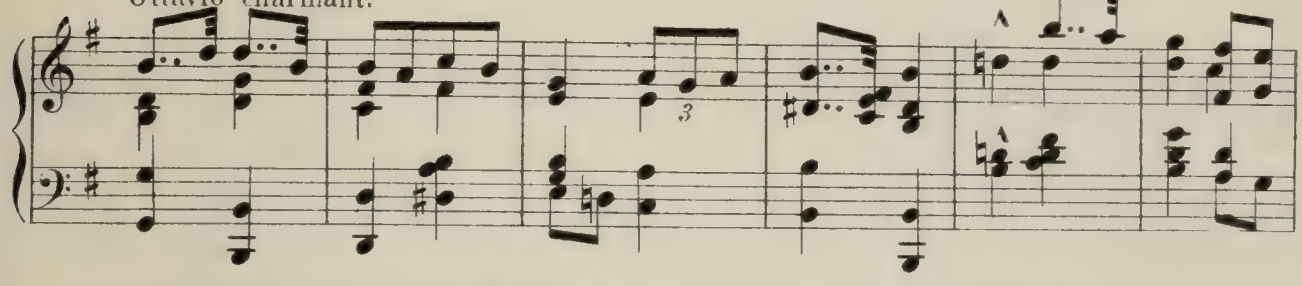
afin de recevoir les étrangers. · Namouna masquée, et Ottavio descendent



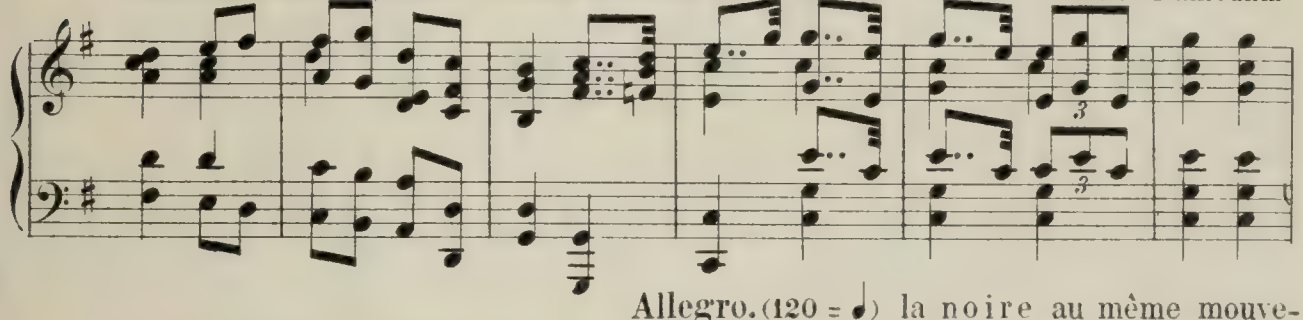
de leur barque et s'avancent; les femmes les entourent et trouvent



Ottavio charmant. Ali, espérant faire

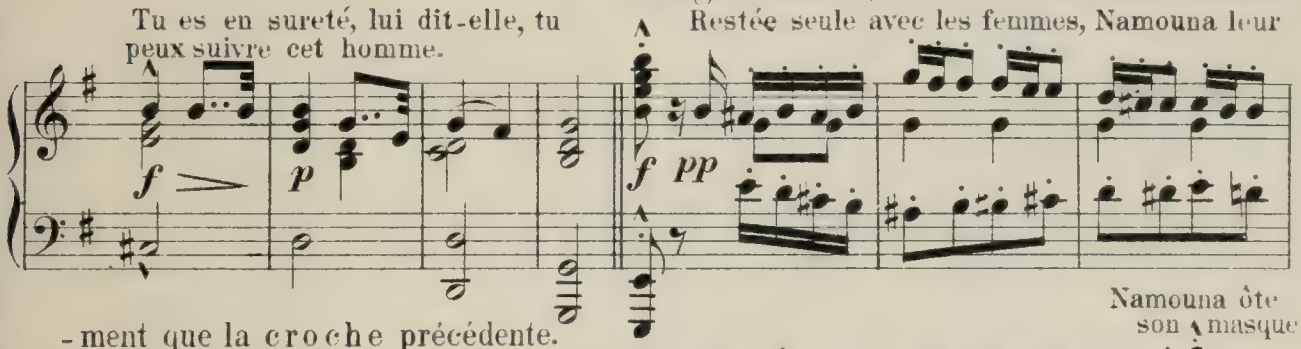


une bonne affaire, invite Ottavio à entrer chez lui. — Ottavio consulte Namouna:



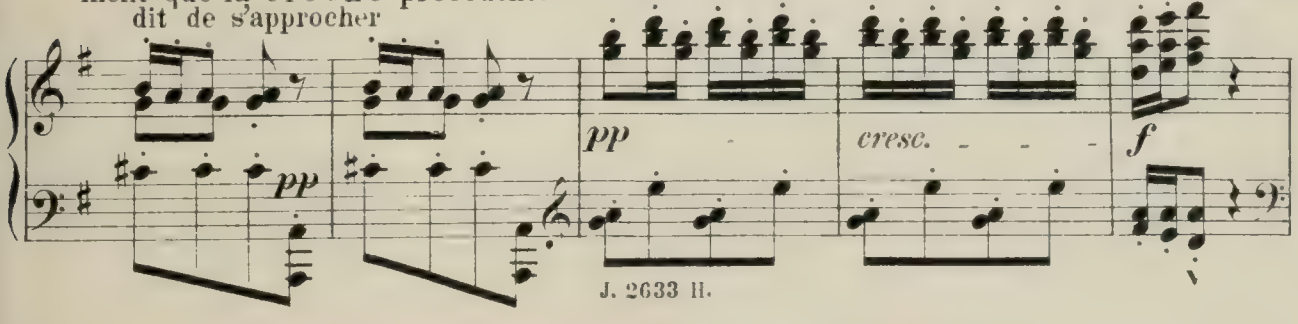
Allegro. (120 = ♩) la noire au même mouve-

Tu es en sureté, lui dit-elle, tu peux suivre cet homme. Restée seule avec les femmes, Namouna leur

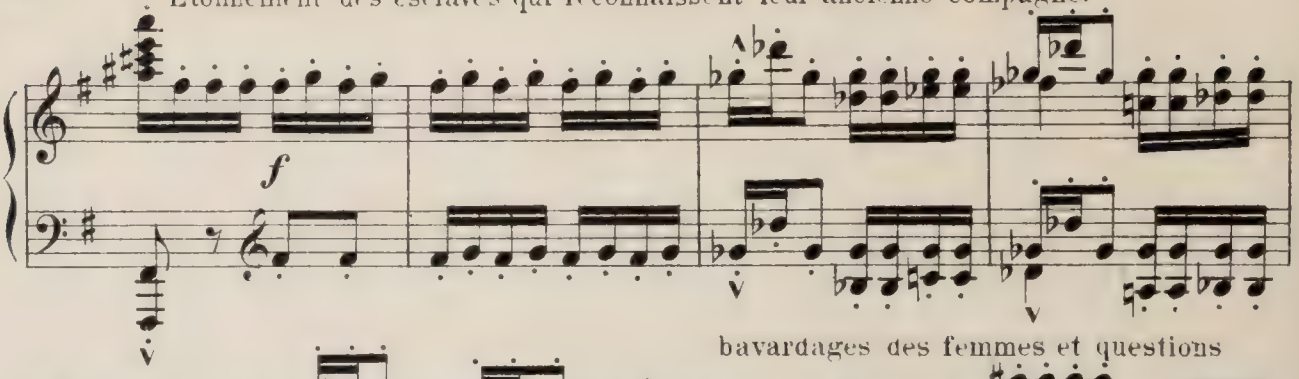


-ment que la croche précédente. Namouna ôte son masque

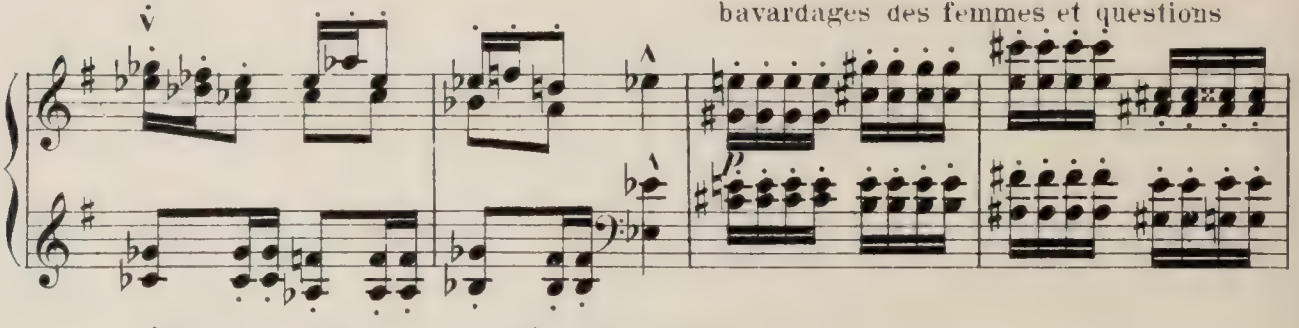
dit de s'approcher



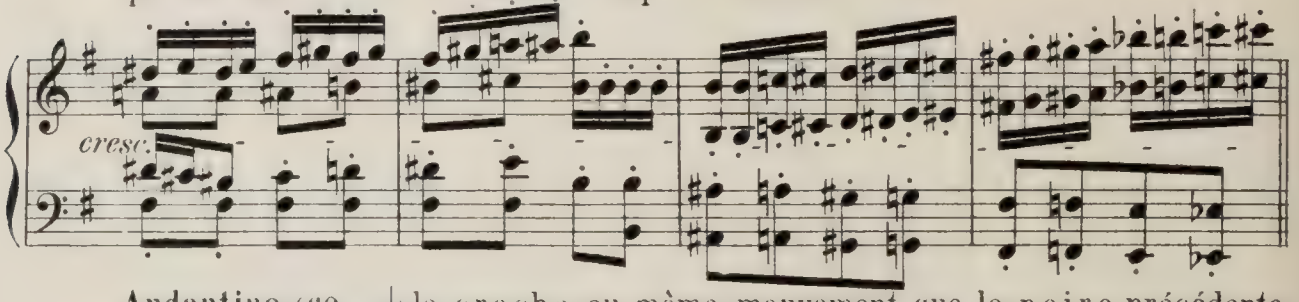
Étonnement des esclaves qui reconnaissent leur ancienne compagne.



bavardages des femmes et questions

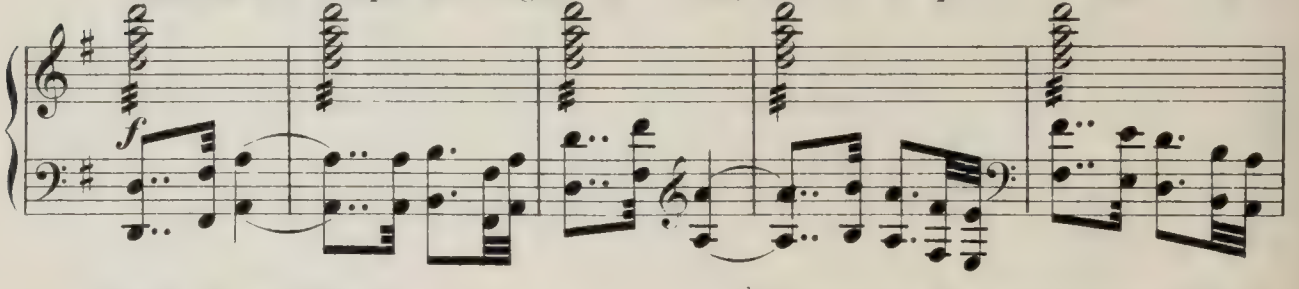


qu'elles adressent toutes en même temps a Namouna.



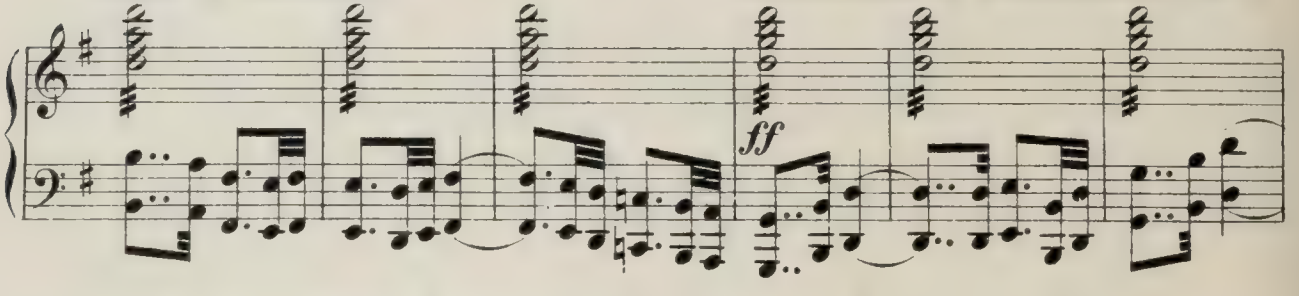
Andantino. (60 = ♩) la croche au même mouvement que la noire précédente.

Namouna leur indique avec orgueil sa tartane; elle leur dit qu'elle est venue les ra -

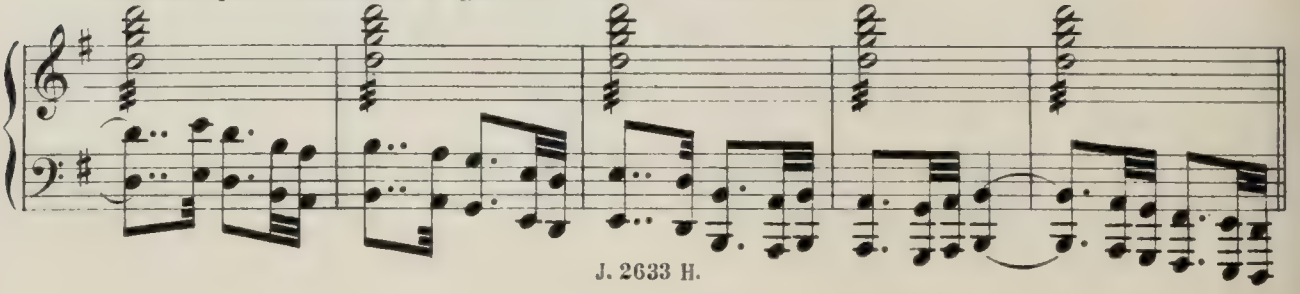


cheter et les délivrer

Enthousiasme et reconnaissance des es-

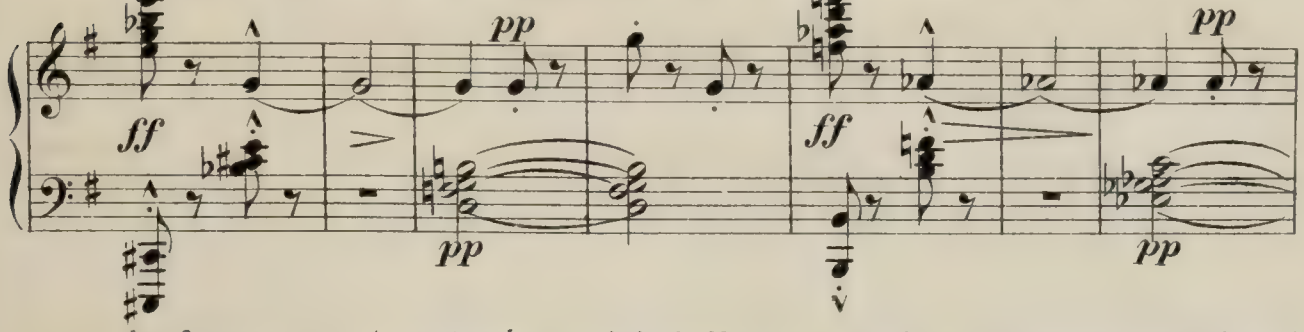


-claves qui se mettent à genoux autour de Namouna.

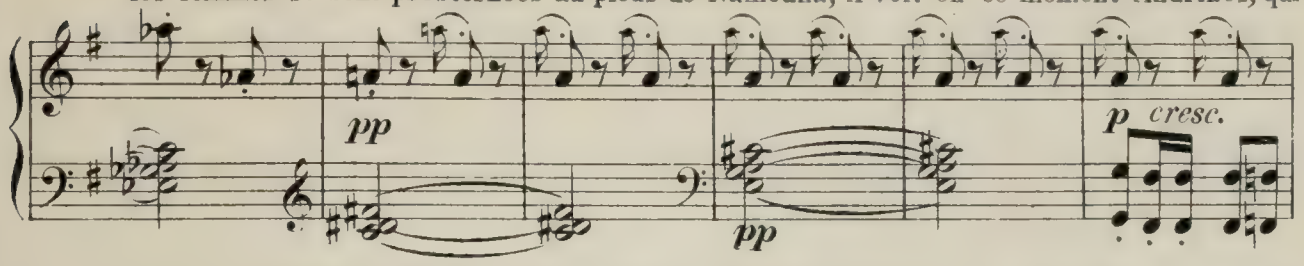


Allegro. (120 = ♩) la noire au même mouvement que la croche précédente.

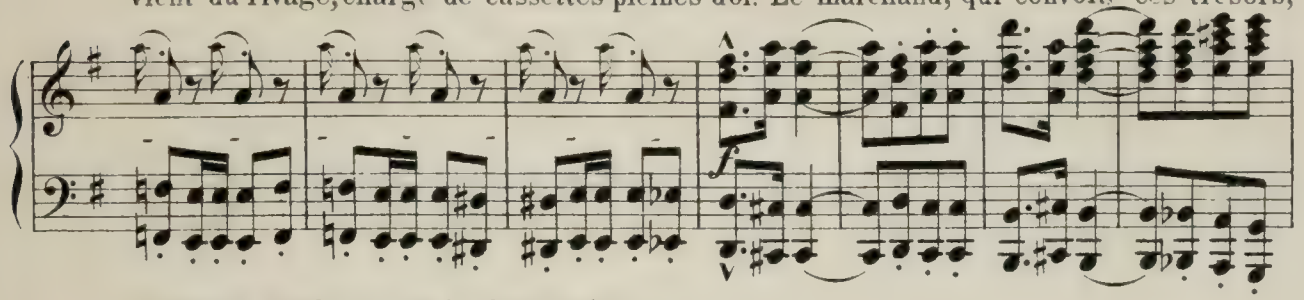
Ottavio et Ali reviennent; le marchand, mécontent et surpris, demande pourquoi toutes



les femmes se sont prosternées au pieds de Namouna; il voit en ce moment Andrikès, qui

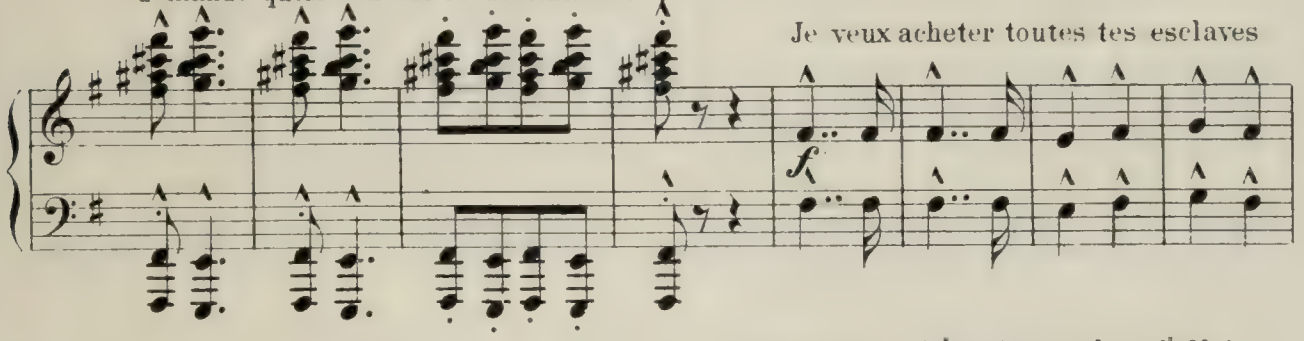


vient du rivage, chargé de cassettes pleines d'or. Le marchand, qui convoite ces trésors,

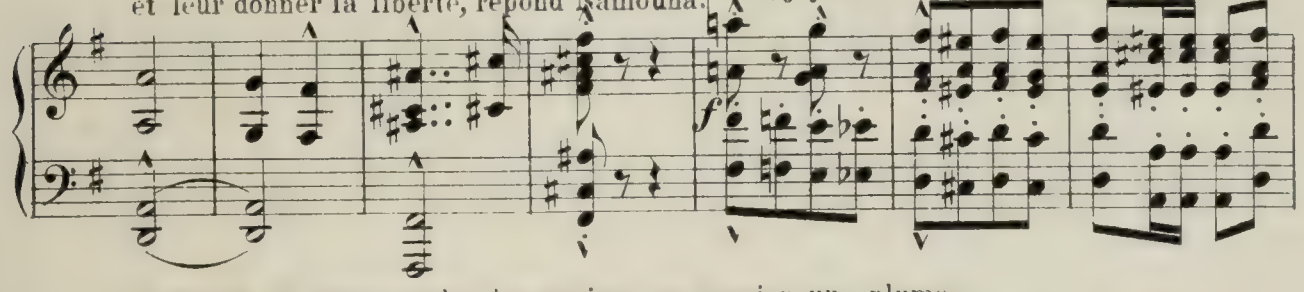


demande quelle en est la destination.

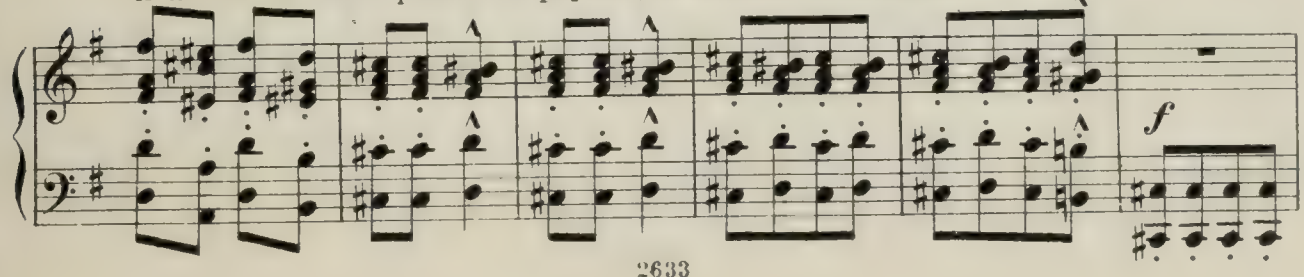
Je veux acheter toutes tes esclaves



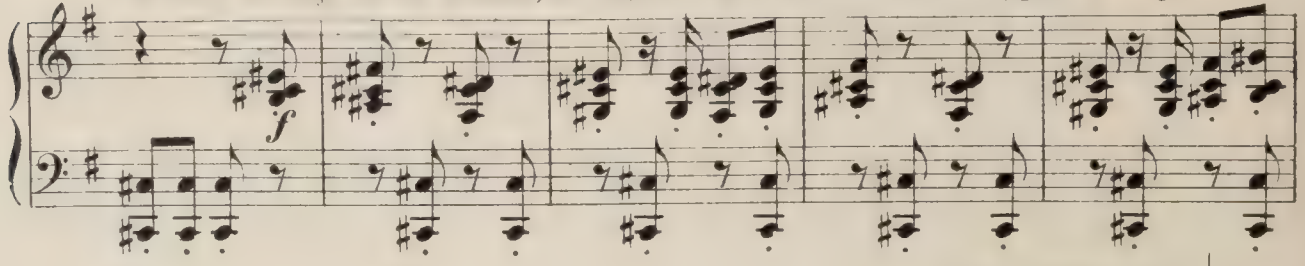
et leur donner la liberté, répond Namouna. Ali, joyeux se hâte de conclure l'affaire;



il tire de sa vaste poche des papiers, un encrier, une plume:



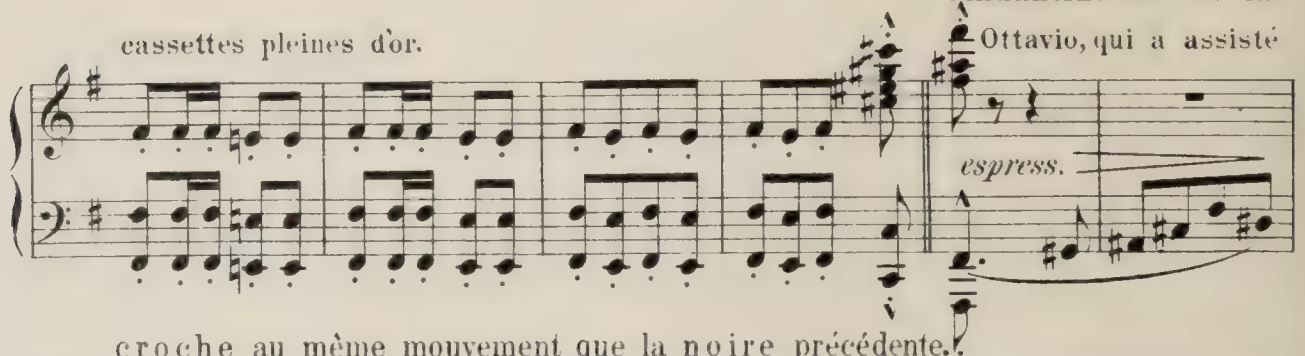
il écrit un reçu de la somme, le signe et le donne à Namouna; puis il emporte les



Andantino. (60 = ♩) la

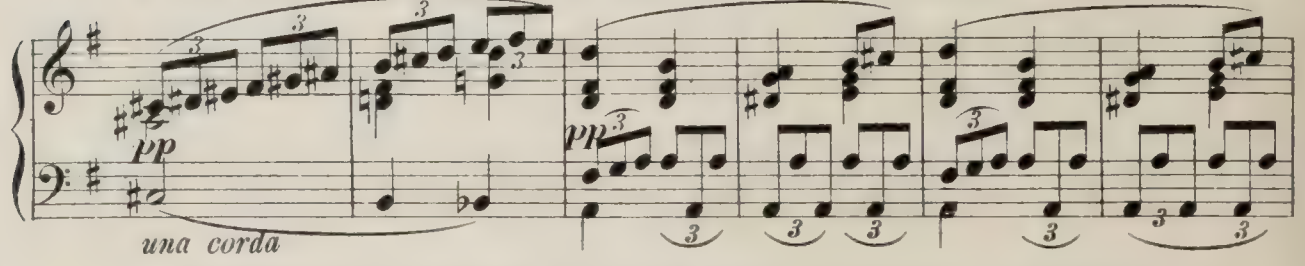
cassettes pleines d'or.

Ottavio, qui a assisté

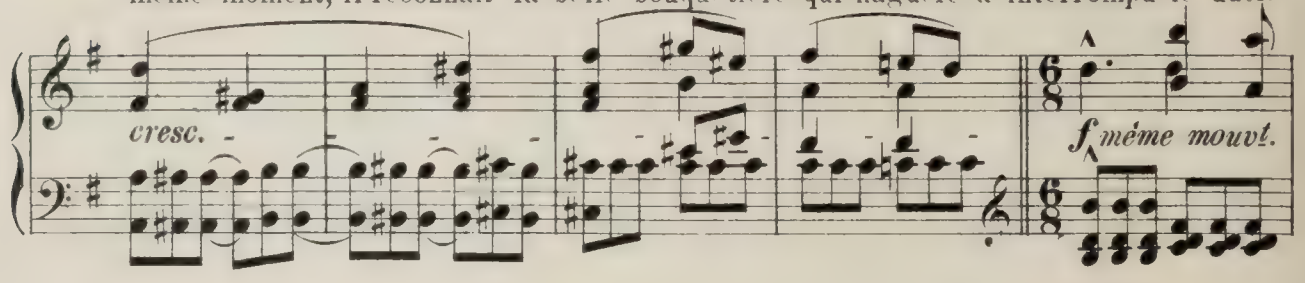


croche au même mouvement que la noire précédente.

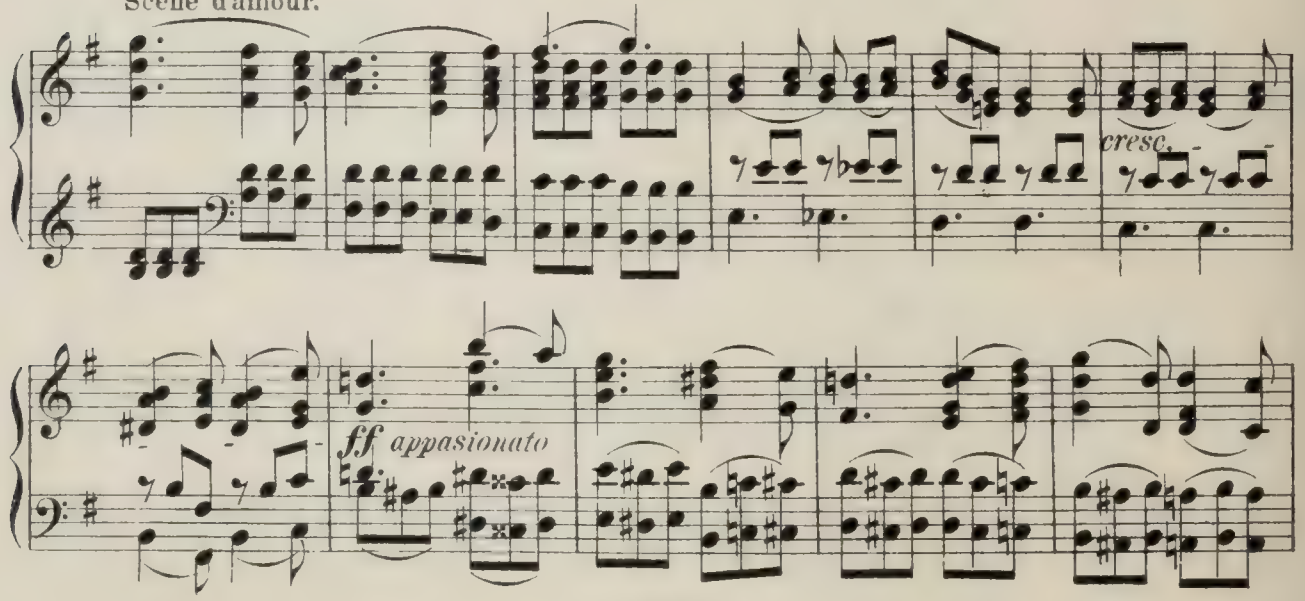
à toute cette scène s'approche de Namouna; ému il lui témoigne son admiration; au

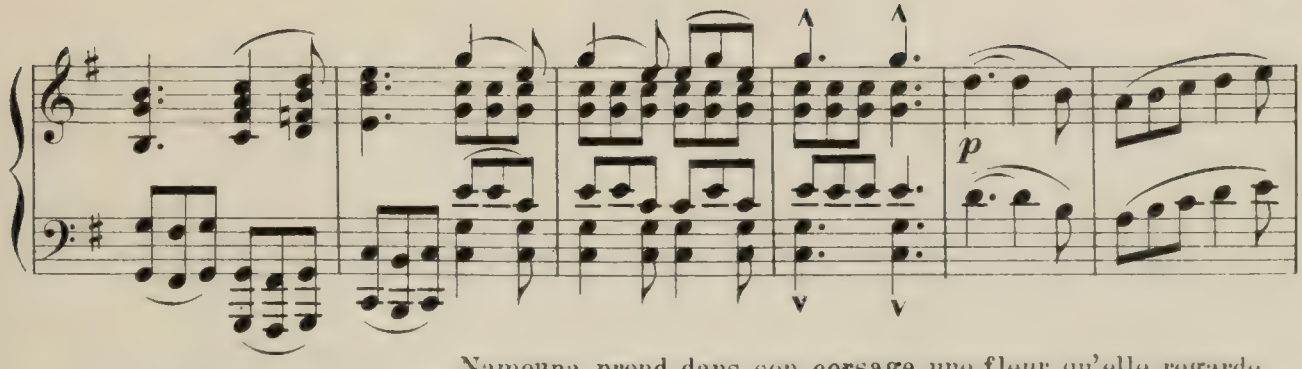


même moment, il reconnait la belle bouquetière qui naguère a interrompu le duel.

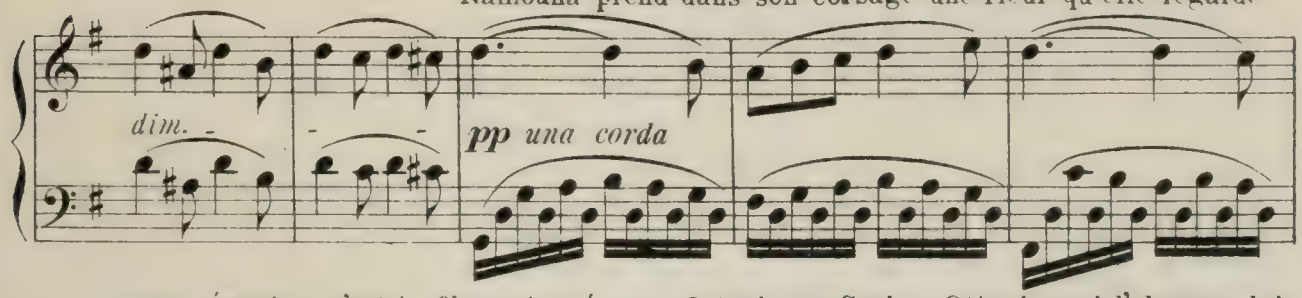


Scène d'amour.

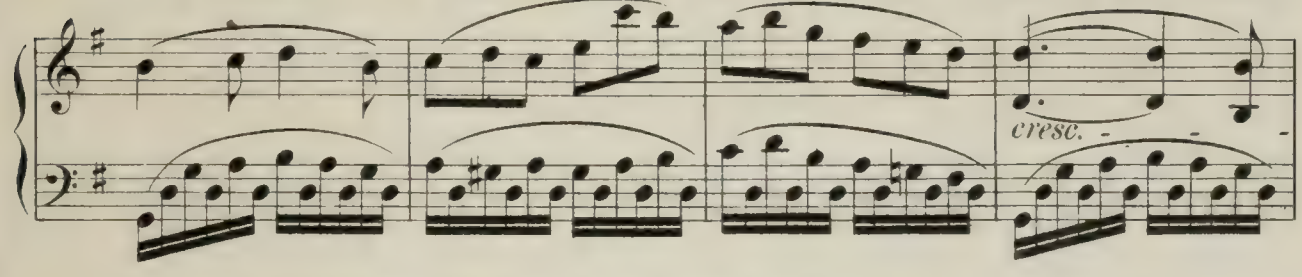




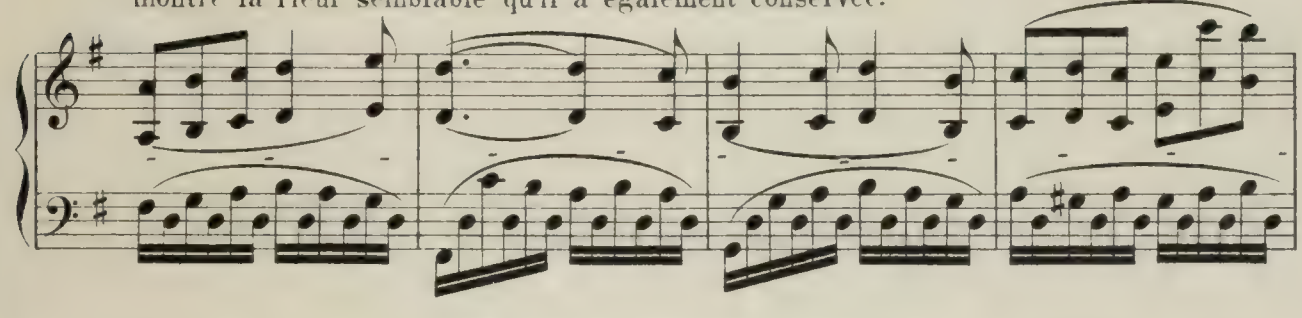
Namouna prend dans son corsage une fleur qu'elle regarde



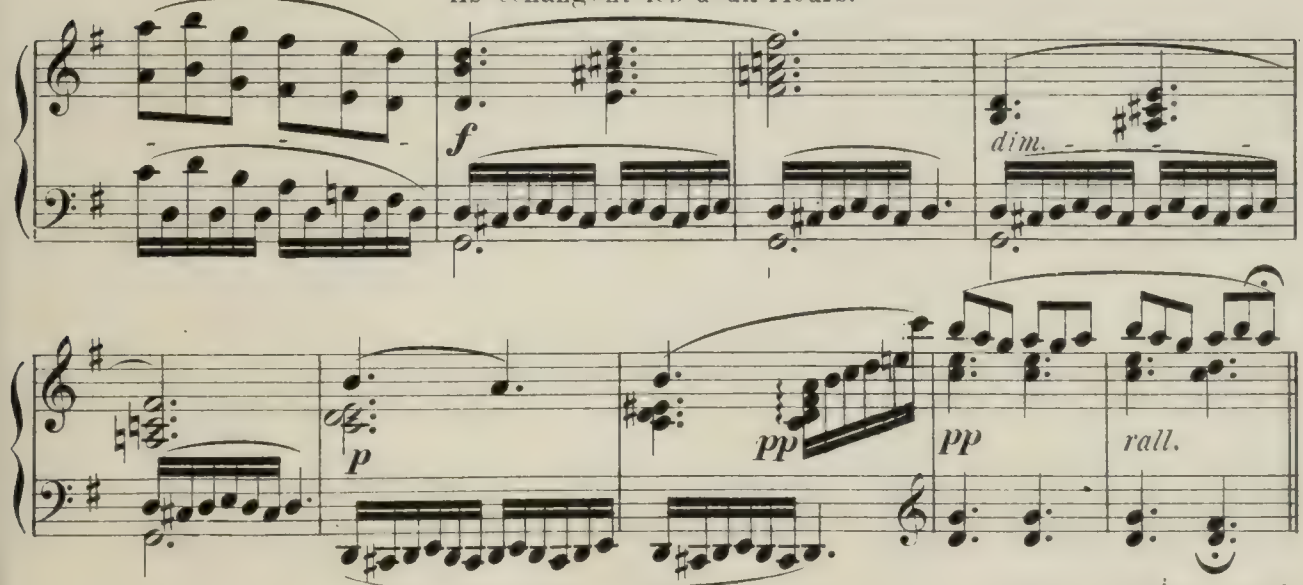
avec émotion; c'est la fleur donnée par Ottavio au Casino. Ottavio, qui l'observe, lui



montre la fleur semblable qu'il a également conservée.



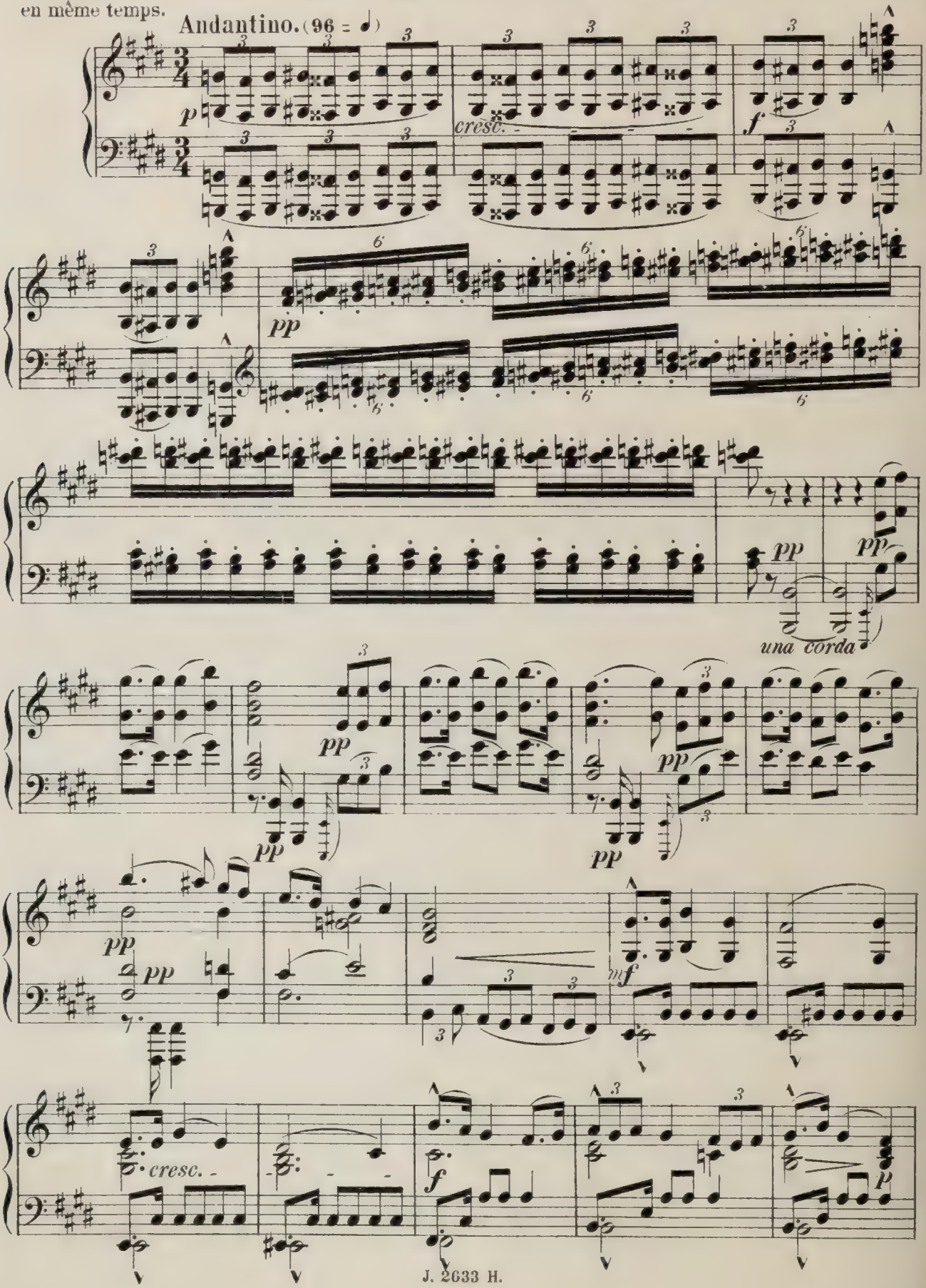
ils échangent les deux fleurs.

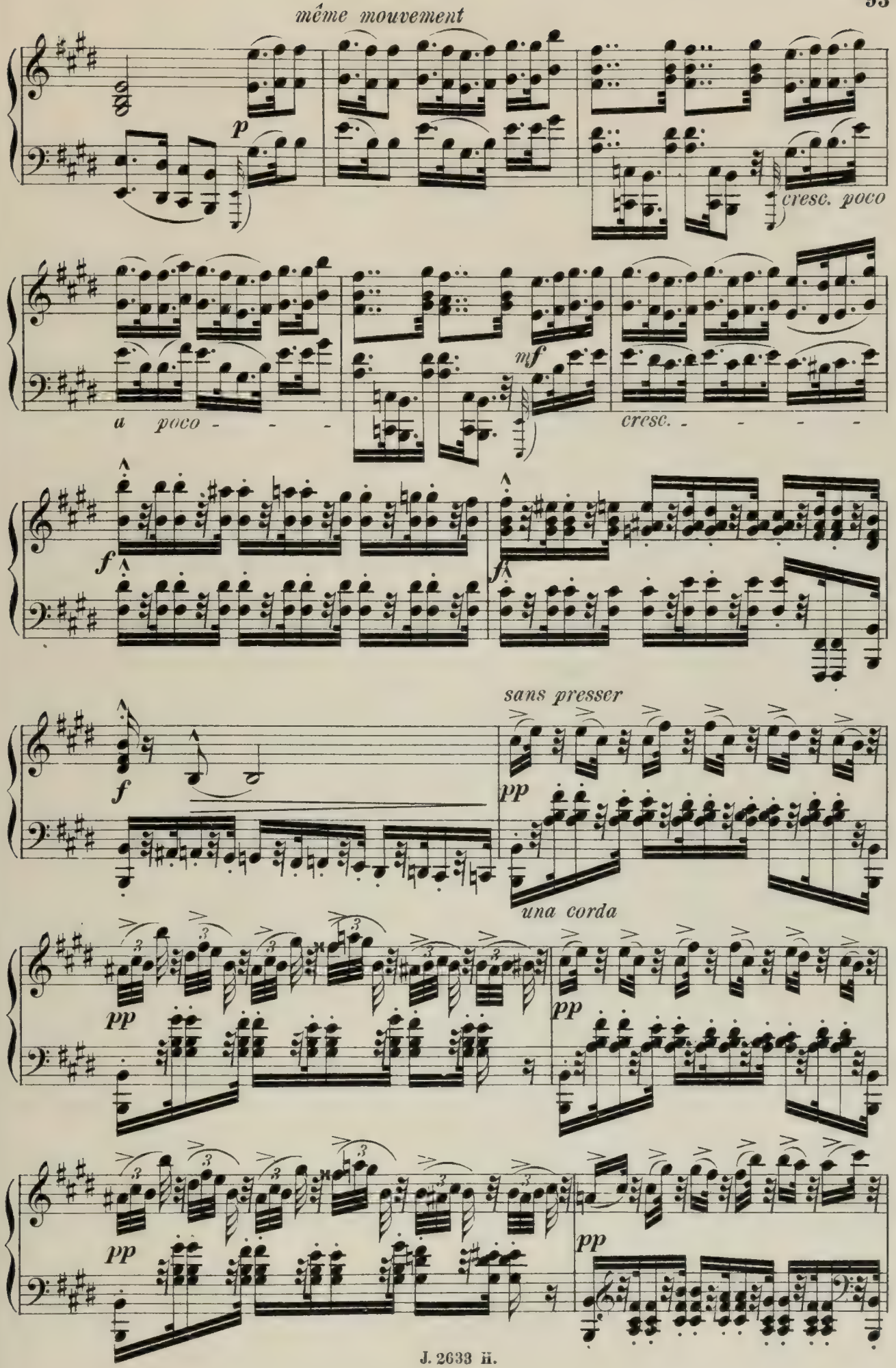


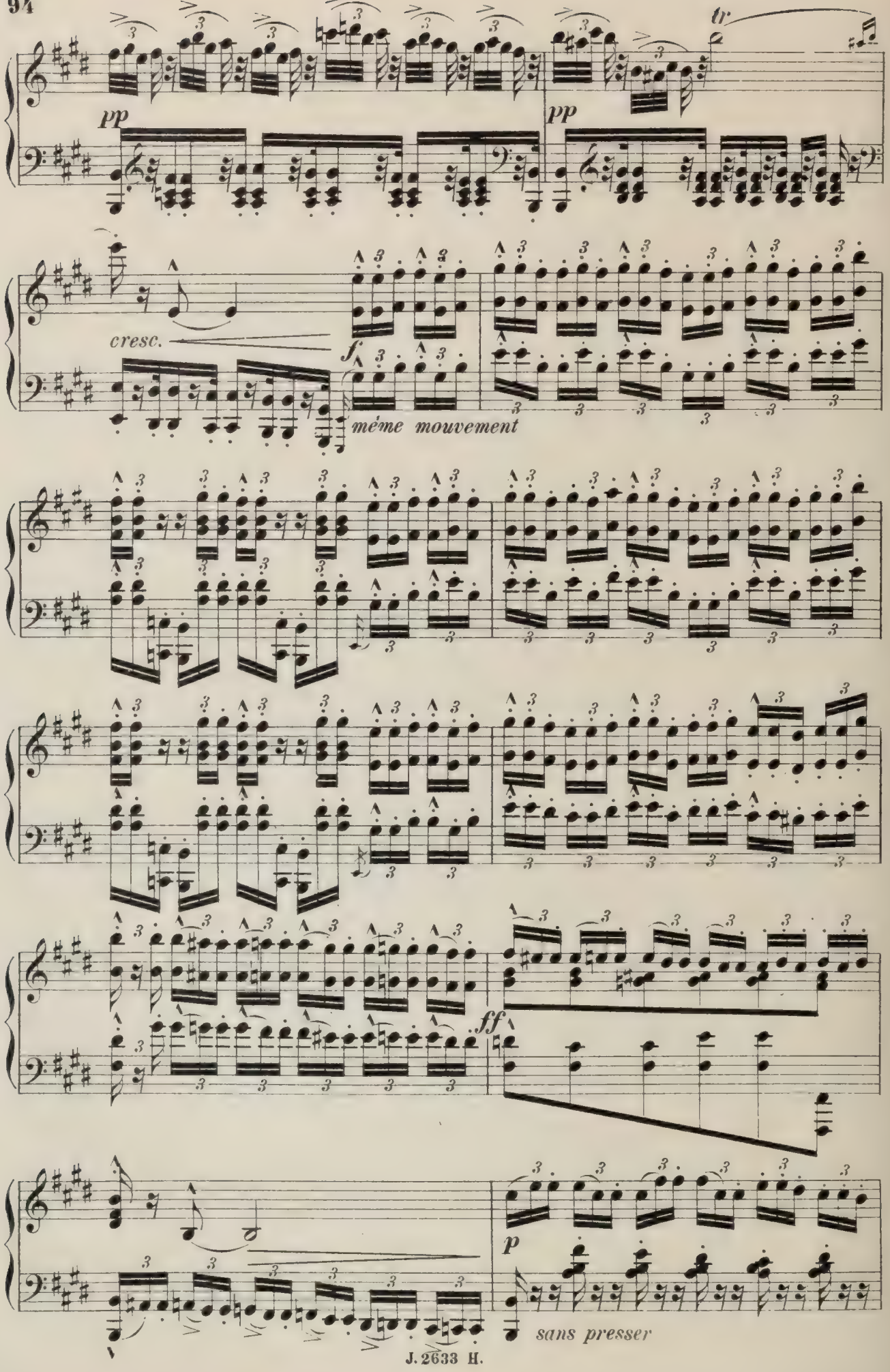
(passez au thème varié.)

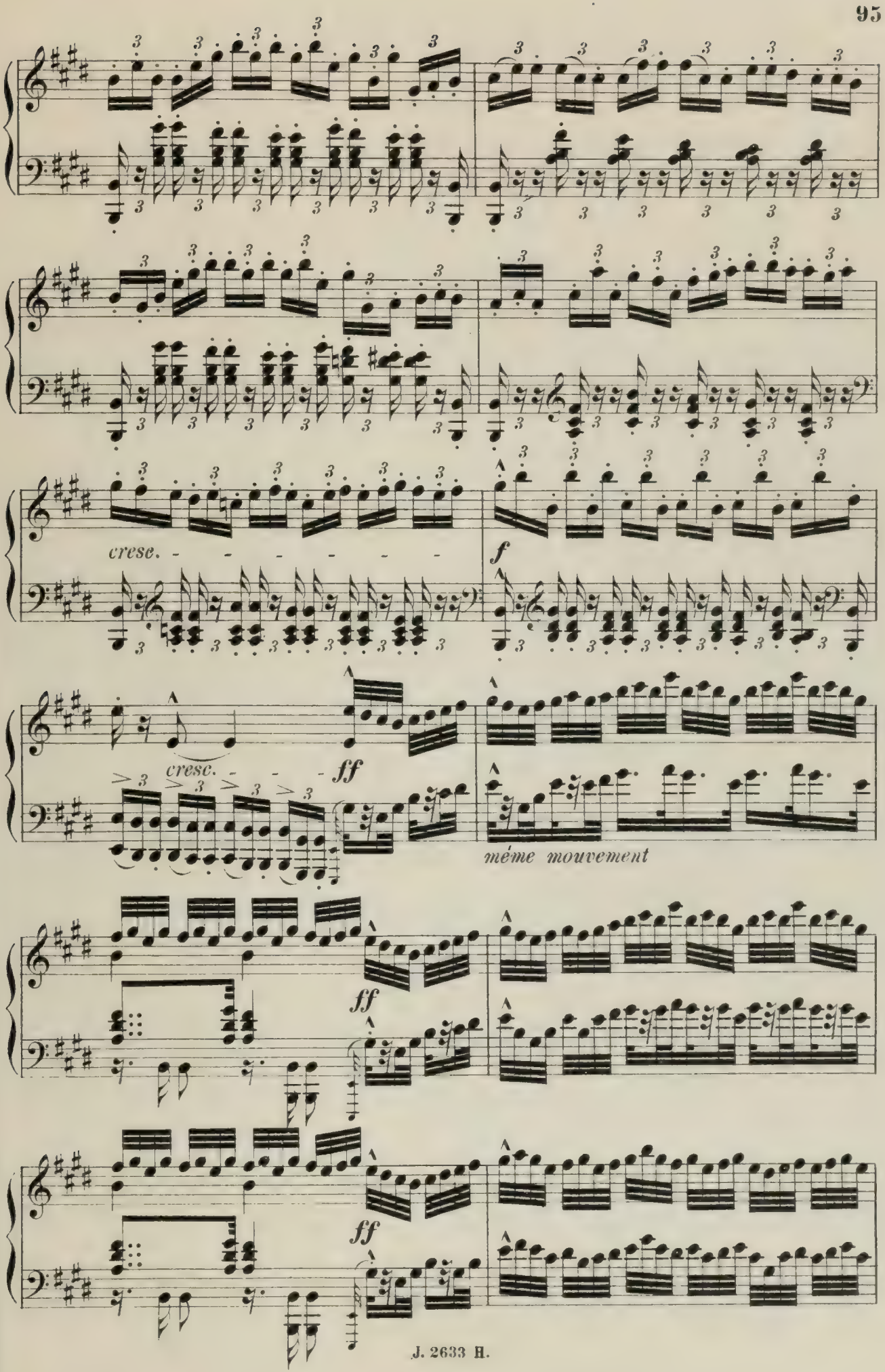
Nº 17. Thème varié.

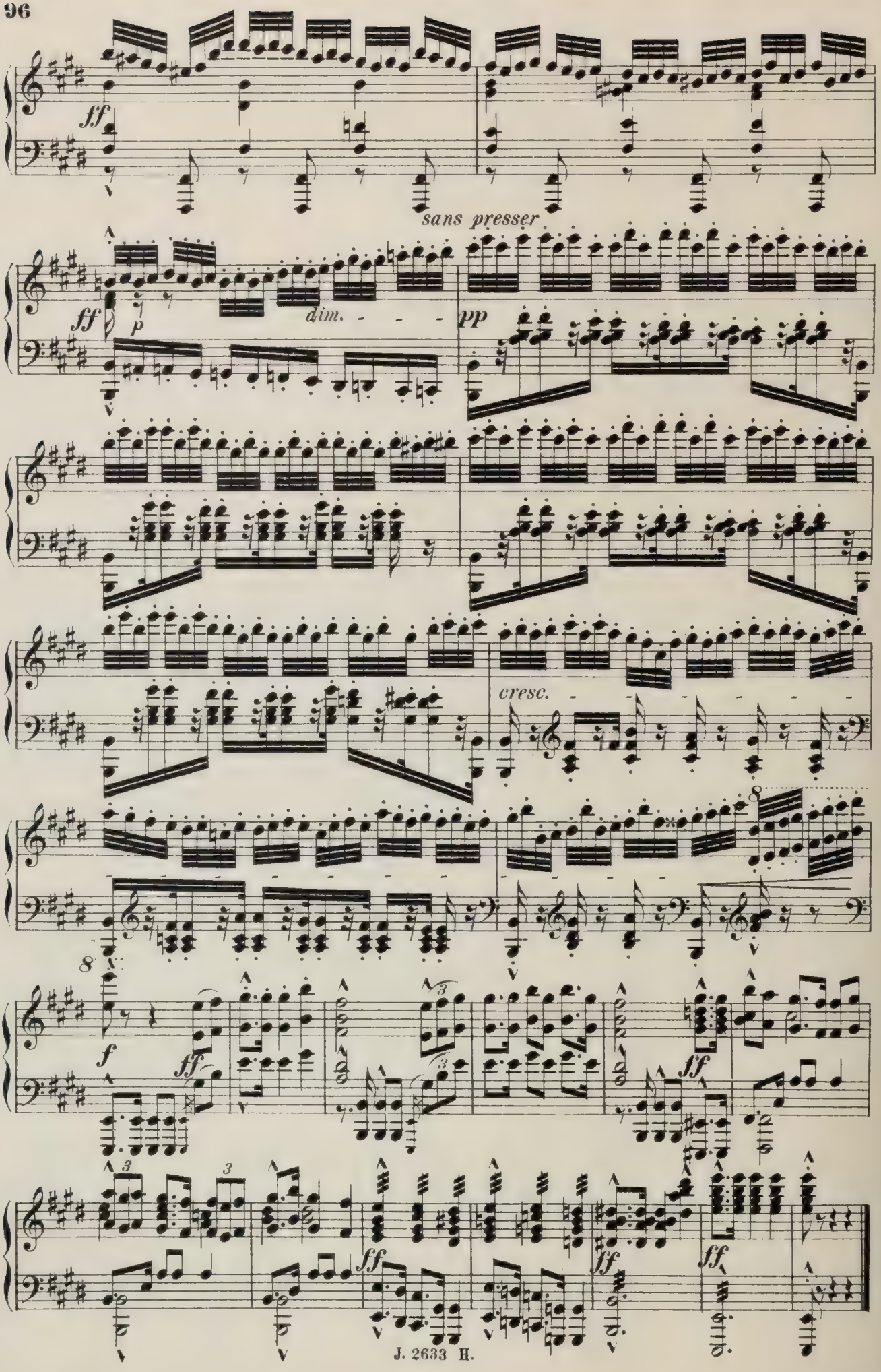
Toutes les femmes reviennent chargées de gerbes immenses de fleurs; elles se divisent en quatre groupes figurant quatre grandes corbeilles autour desquelles danse lentement Namouna accompagnée d'Ottavio; les groupes changent souvent de place, et l'aspect des corbeilles change en même temps.



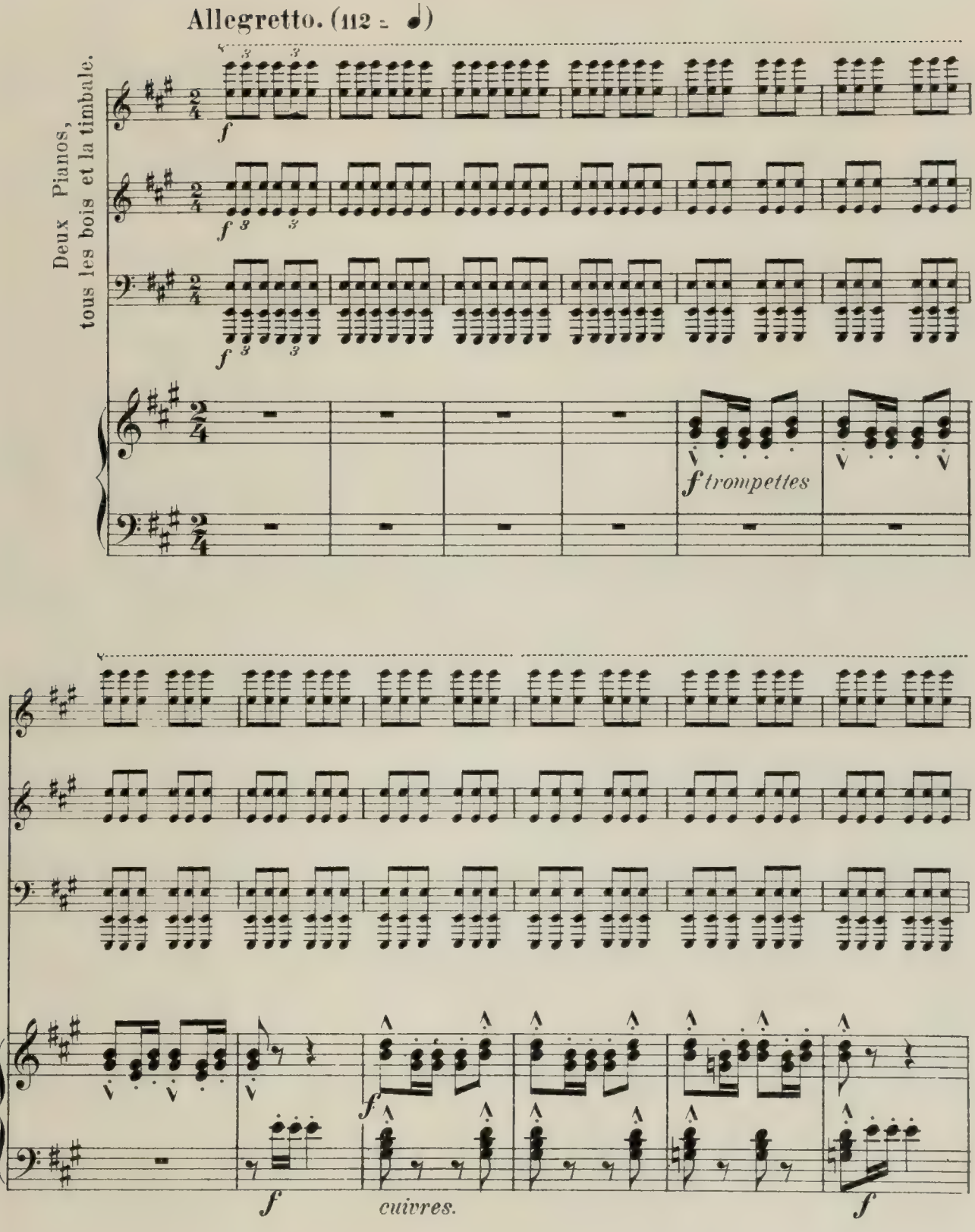

même mouvement
p
cresc. poco
a poco - - -
mf
cresc. - - - -
f
f
f
sans presser
pp
una corda
pp
pp
pp
pp

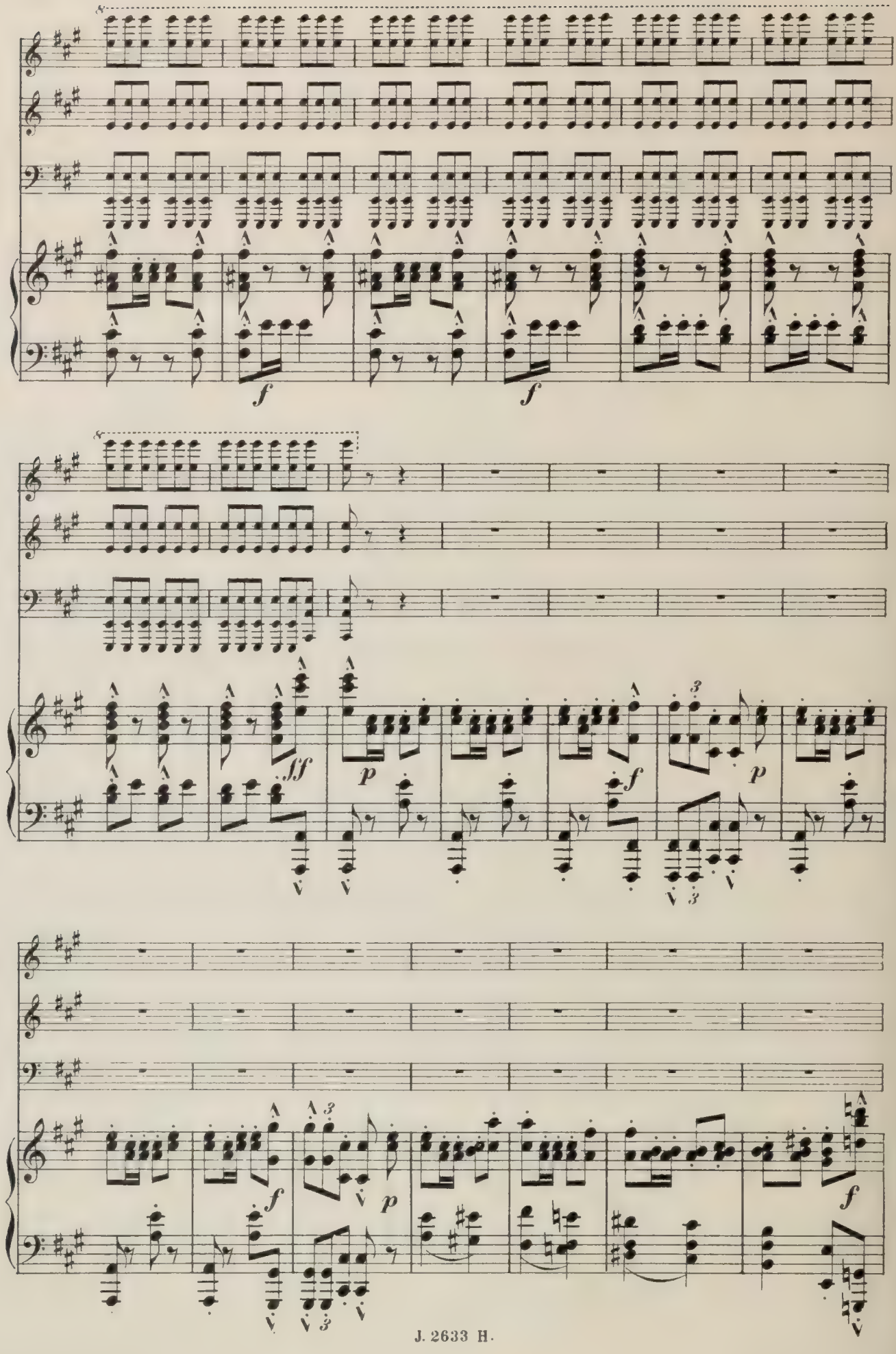

tr
pp
pp
cresc.
f
même mouvement
ff
p
sans presser

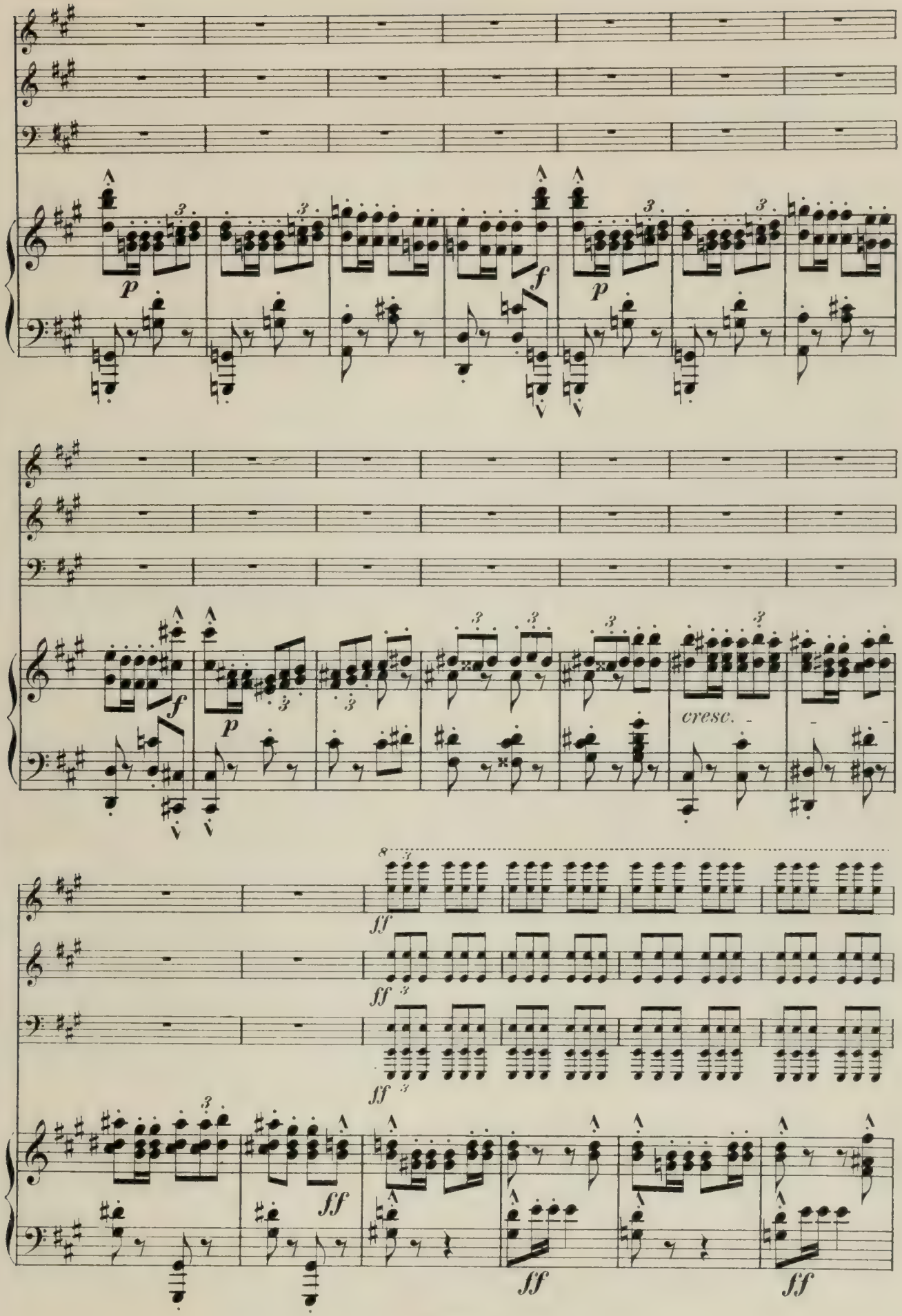

cresc. - - - - - -
f
cresc. - - -
ff
même mouvement
ff
ff

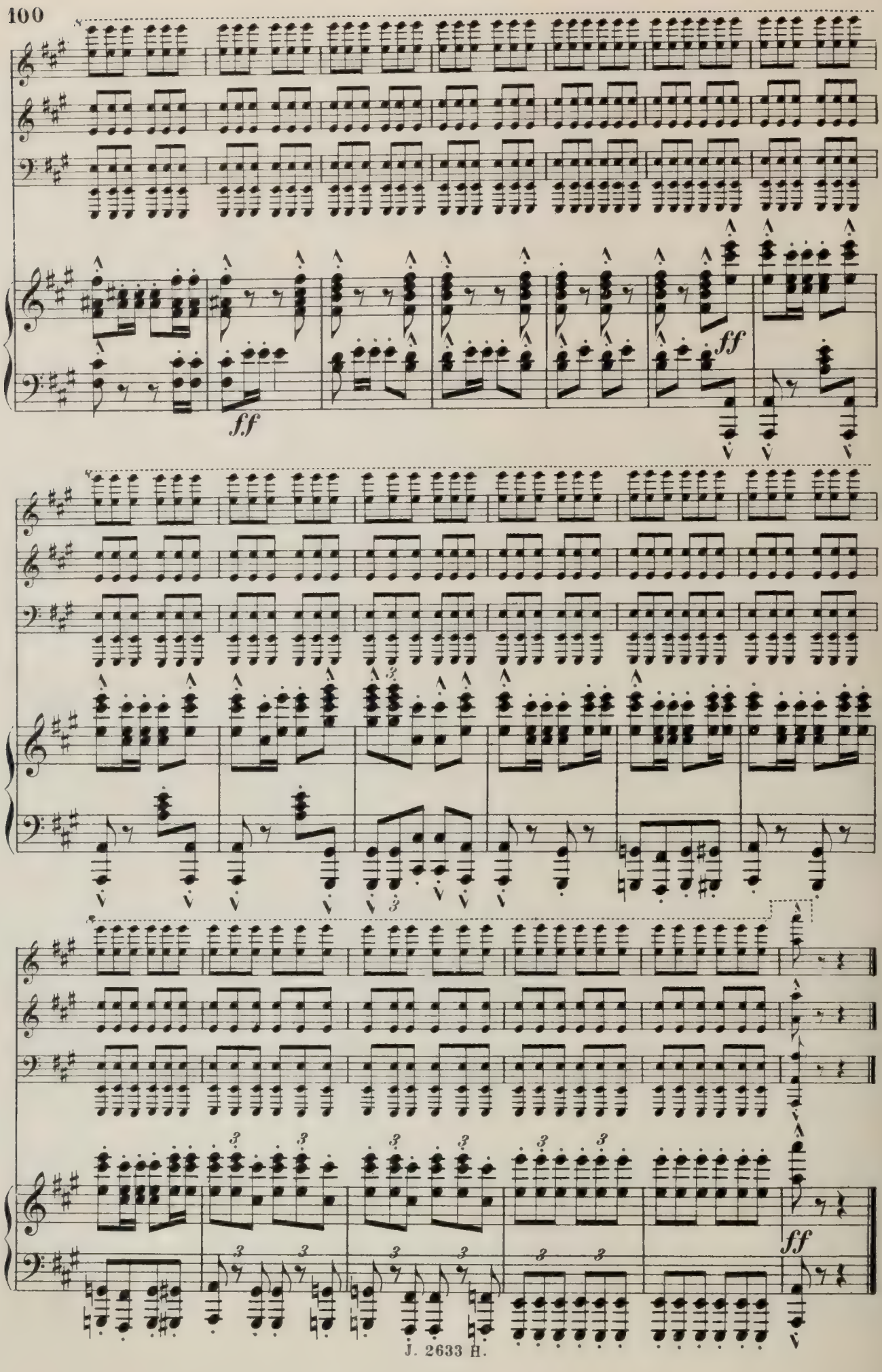

ff
sans presser
ff
p
dim.
pp
cresc.
8
8
f
ff
3
ff
3
3
ff
ff
ff

Nº 18. Pas des 16 Danseuses.



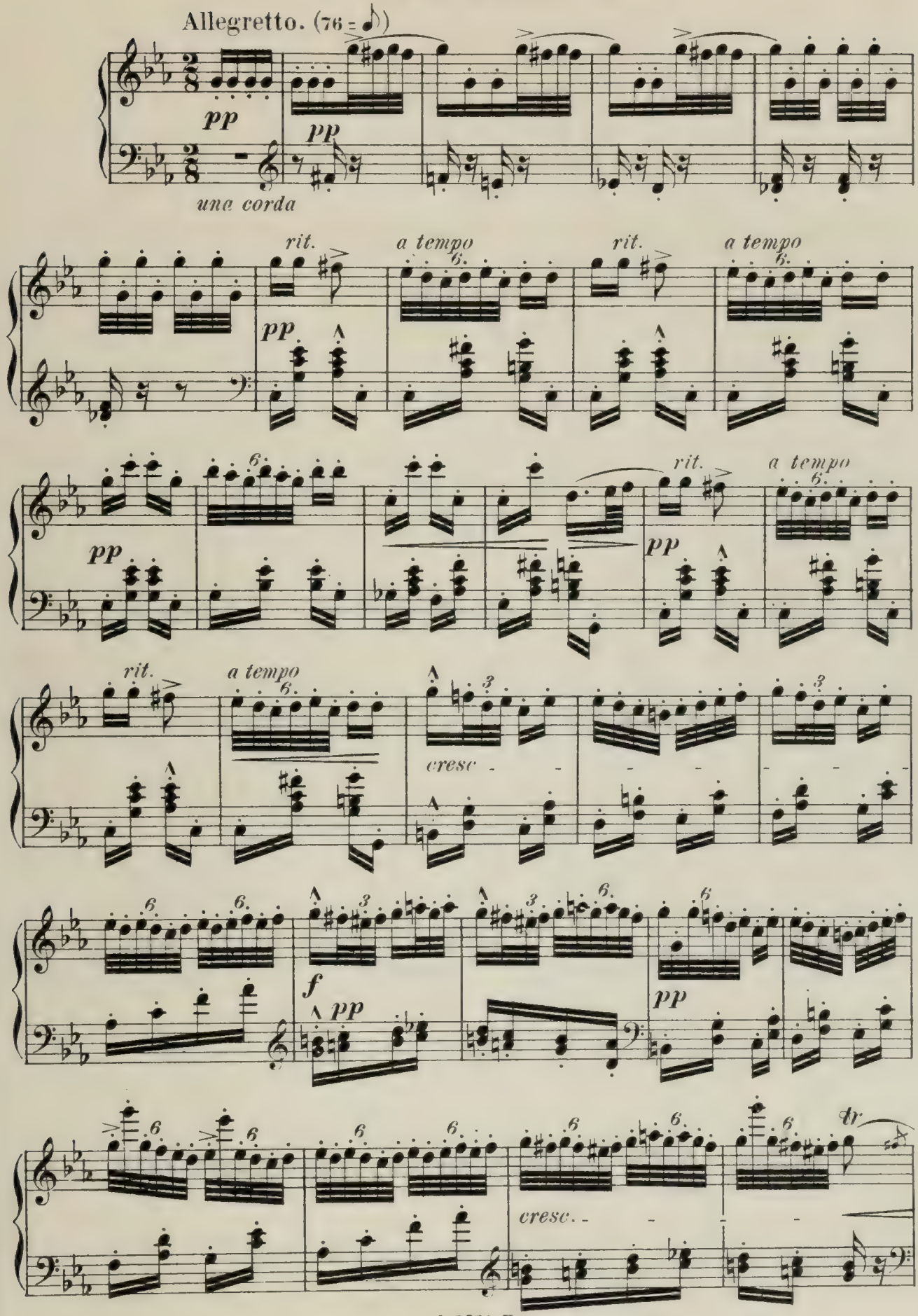

f
f
ff
p
f
p
f
p
f

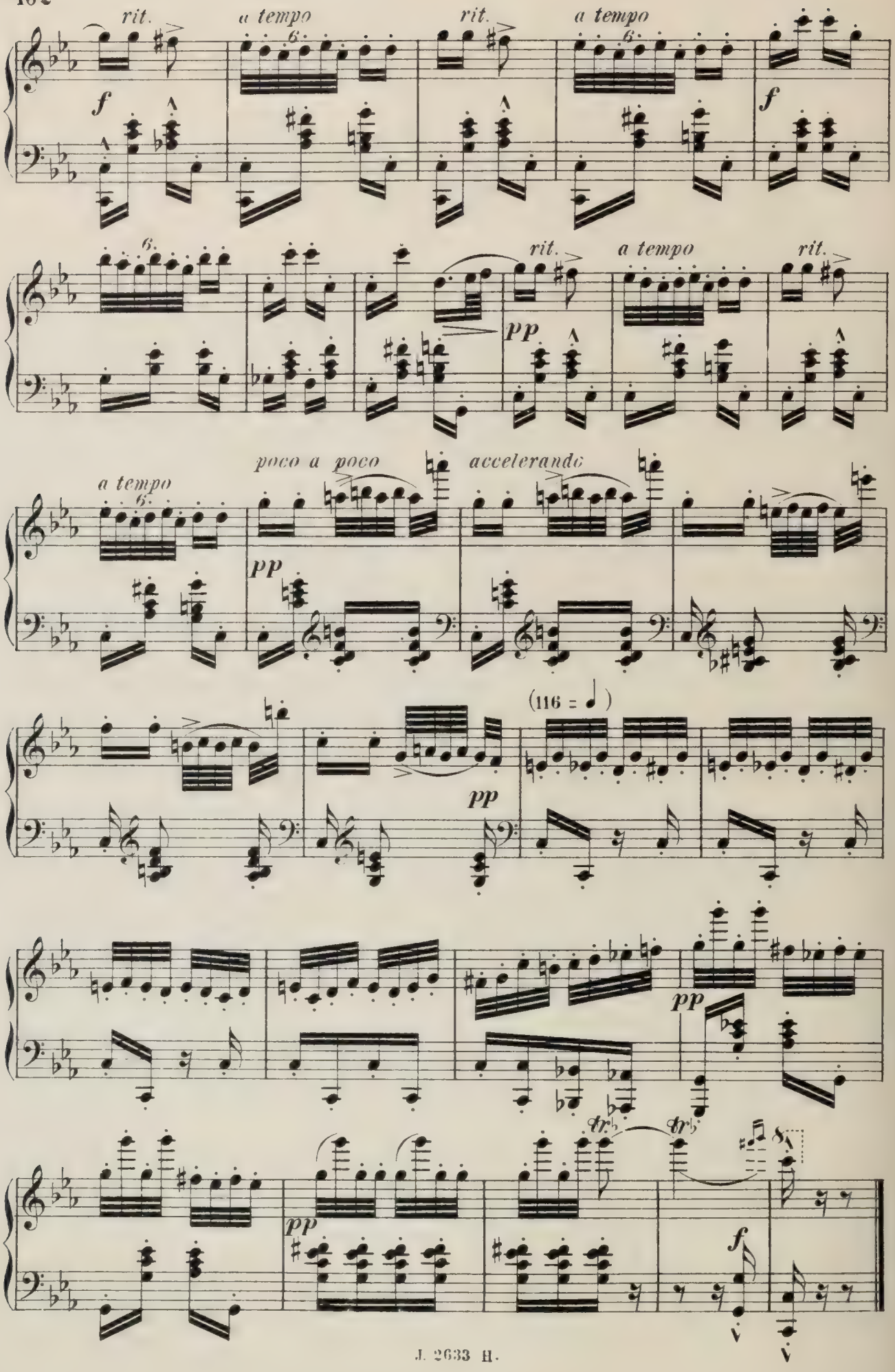

p
f
p
f
p
cresc.
ff
ff
ff
ff
ff


ff
ff
ff

Nº 19. Danse de Namouna.

Solo de flûte.

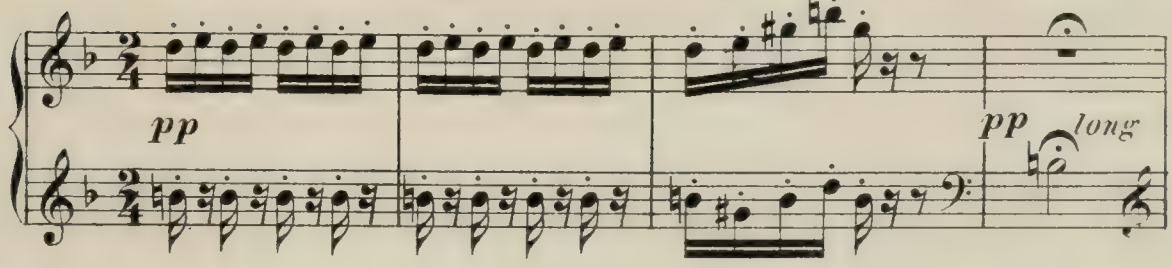



rit.
a tempo
rit.
a tempo
f
f
6
rit.
a tempo
rit.
pp
poco a poco
accelerando
a tempo
pp
(116 = ♩)
pp
pp
pp
f

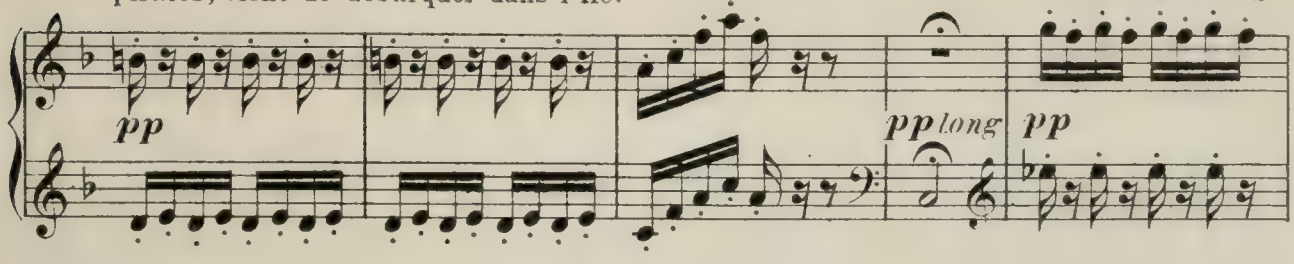
Nº 20. Arrivée des pirates.
Pantomime.

Vivace. (126 = ♩)

Andrikès accourt: il dit à Namouna qu' Adriani, à la tête d'une bande de

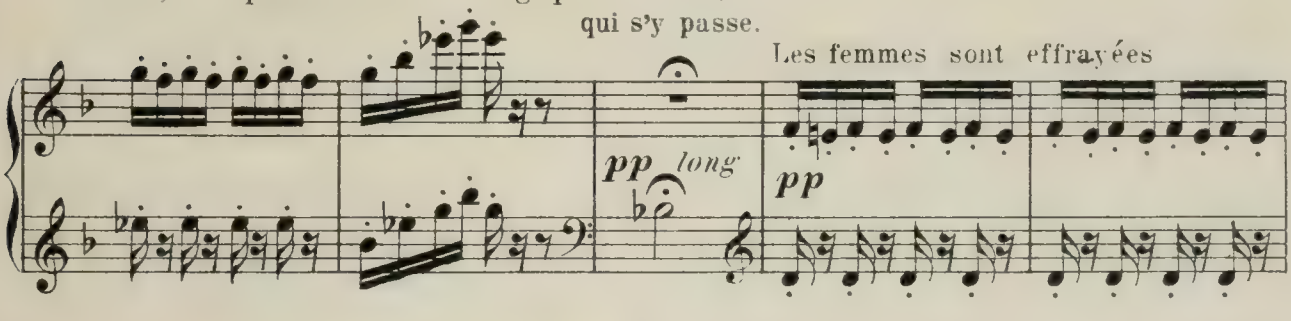


pirates, vient de débarquer dans l'île. Namouna, très-agi-

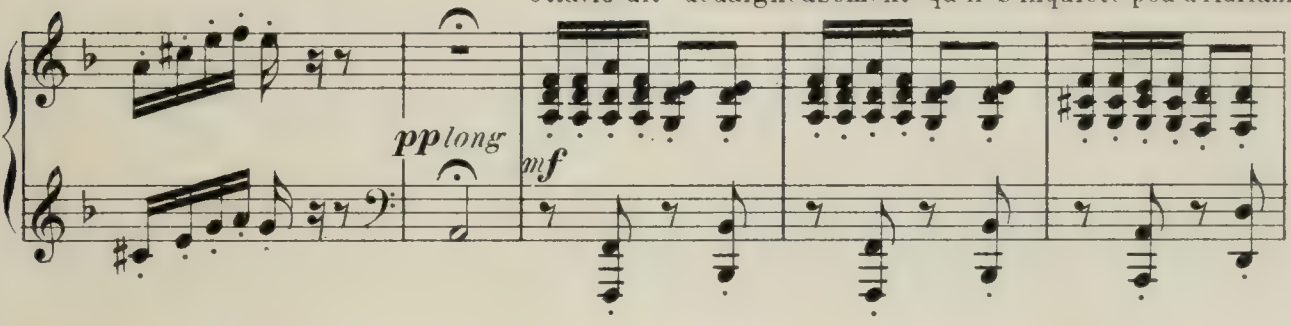


-tée, va rapidement vers le rivage pour observer ce qui s'y passe.

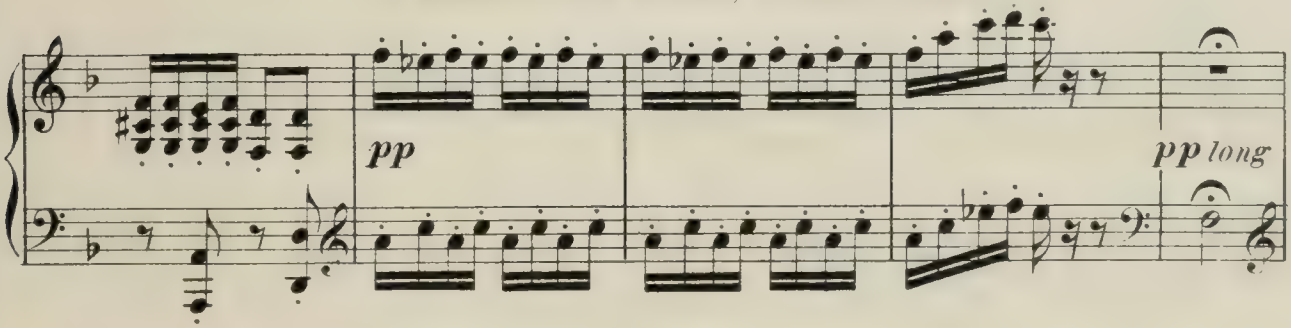
Les femmes sont effrayées



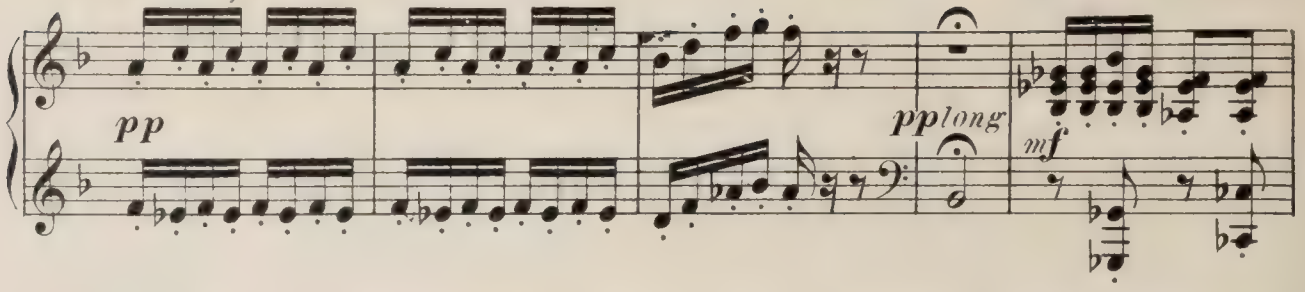
Ottavio dit dédaigneusement qu'il s'inquiète peu d'Adriani:



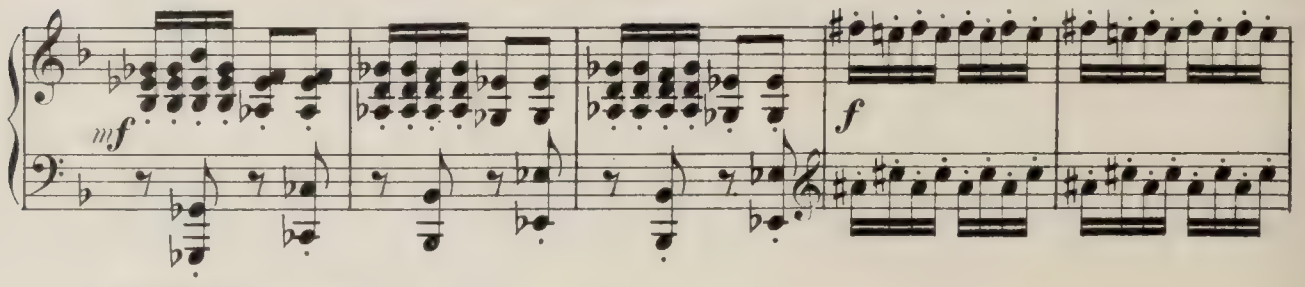
Les femmes veulent s'enfuir; Ottavio les retient.



Affolées, elles courent de tous côtés. Ottavio cherche à les

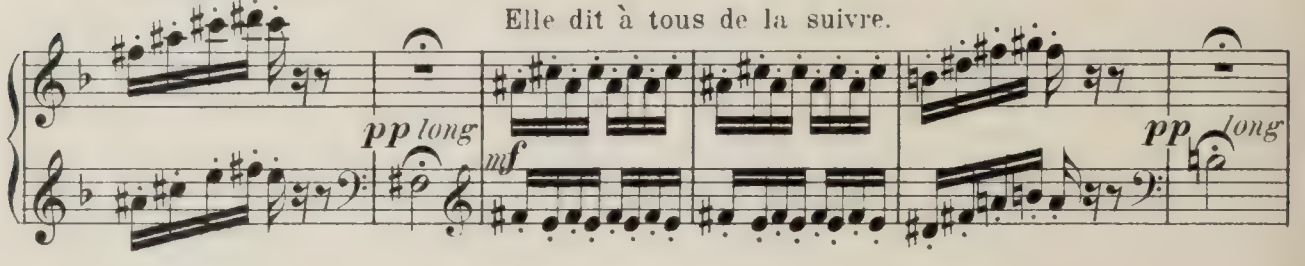


rassurer et veut aller au devant d'Adriani. Namouna revient et s'oppose aux

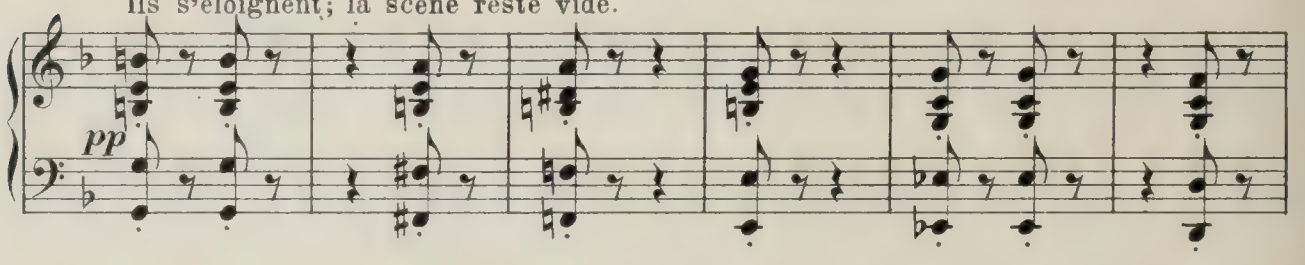


projets d'Ottavio.

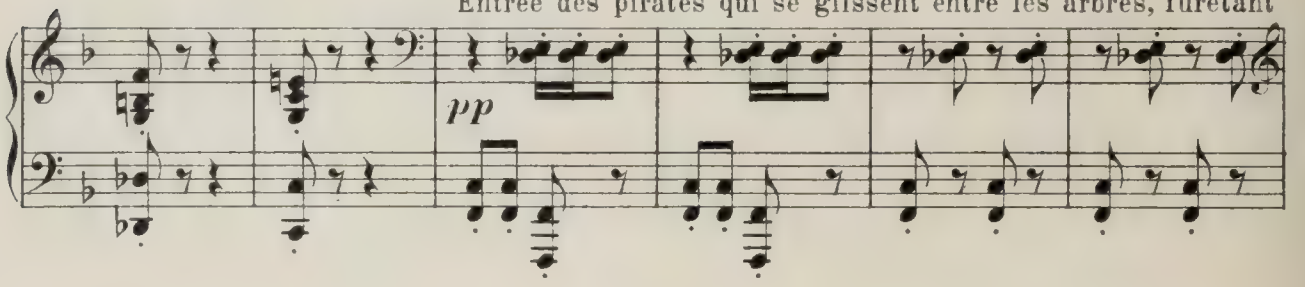
Elle dit à tous de la suivre.



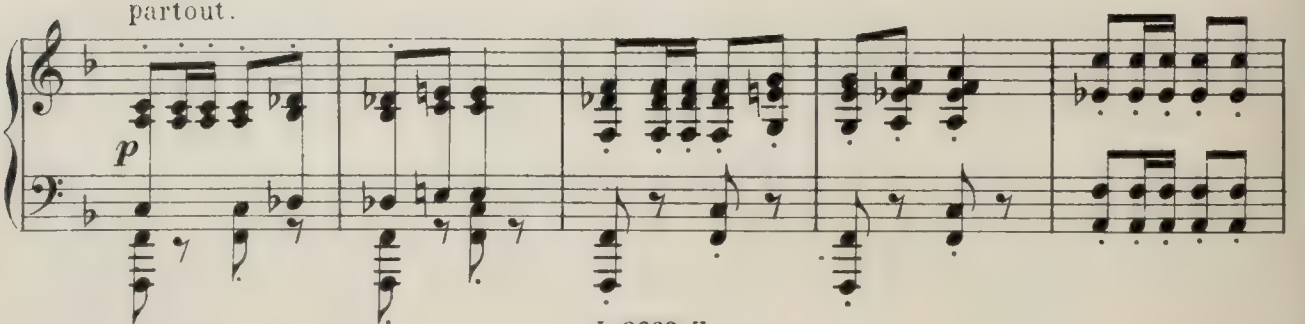
Ils s'éloignent; la scène reste vide.



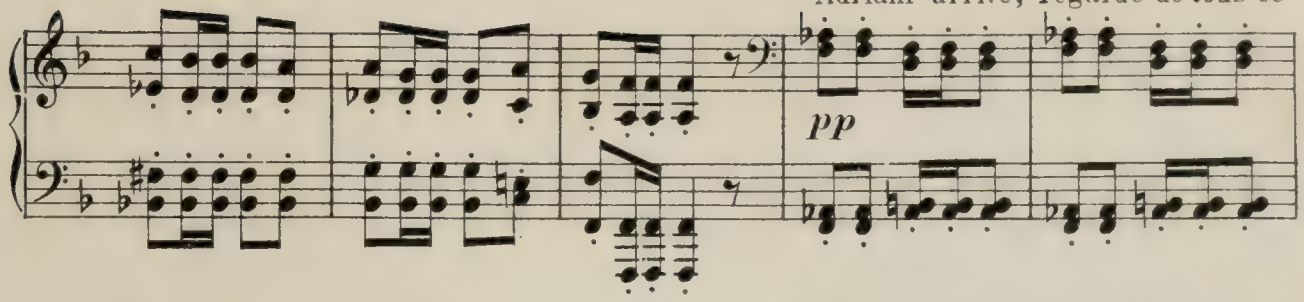
Entrée des pirates qui se glissent entre les arbres, furetant



partout.

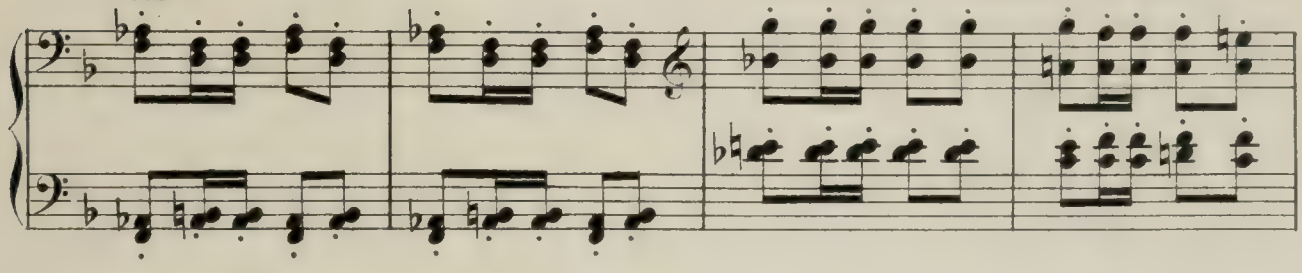


Adriani arrive, regarde de tous cô-



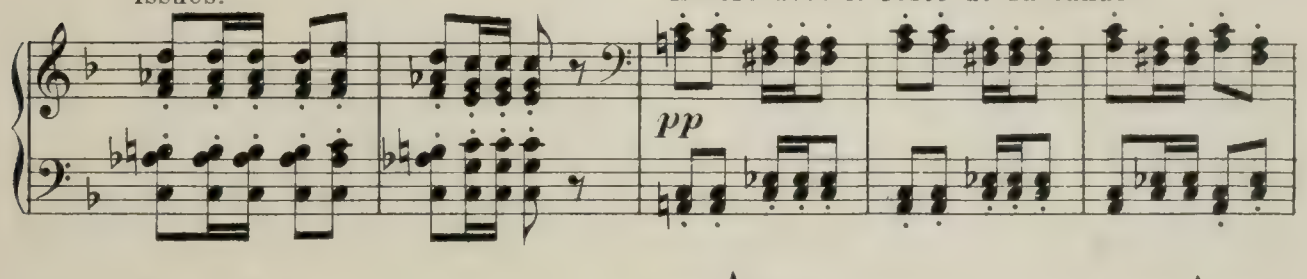
-tés.

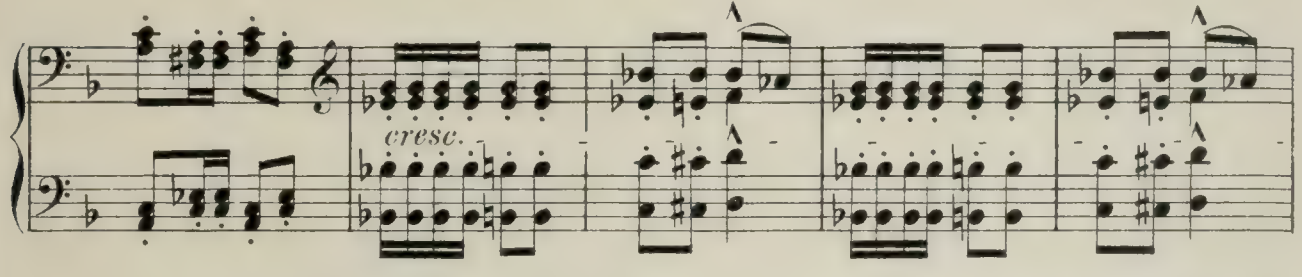
Il place des sentinelles à toutes les



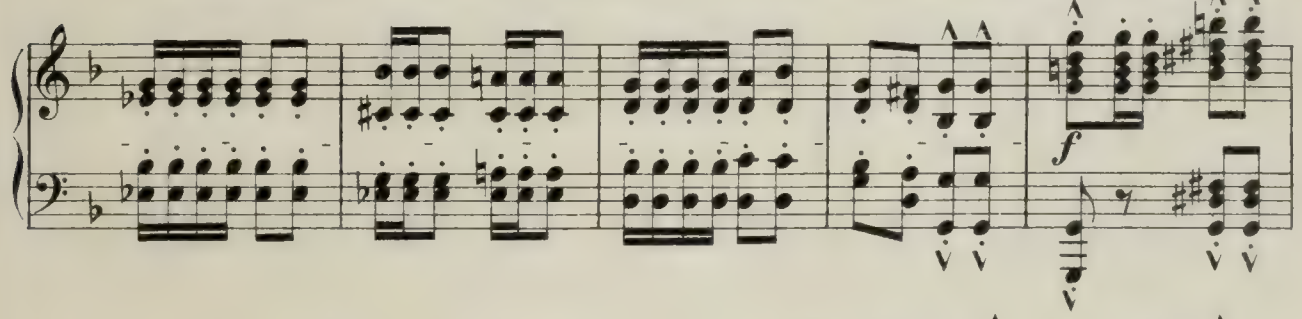
issues.

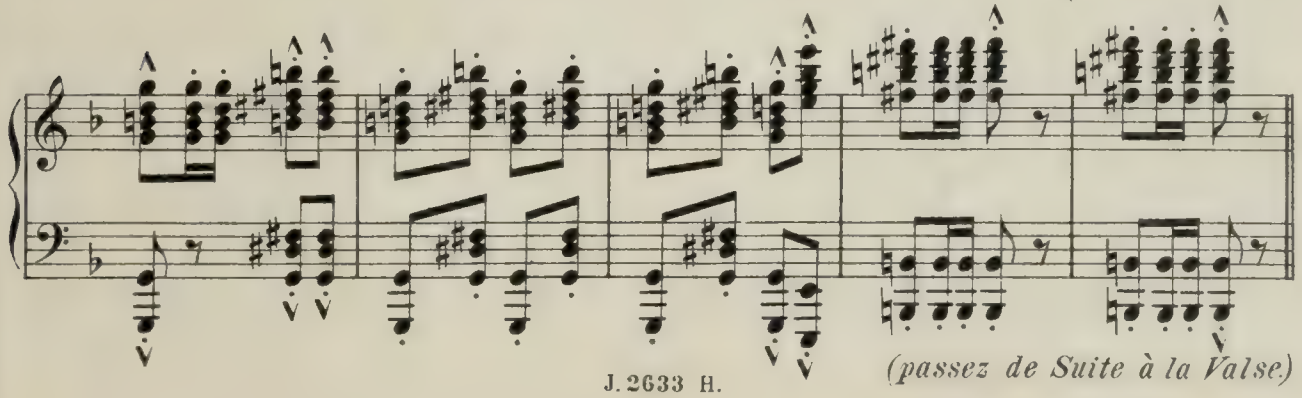
Il sort avec le reste de sa bande.





Les sentinelles commencent à s'impatienter et quittent leurs places en maugréant.





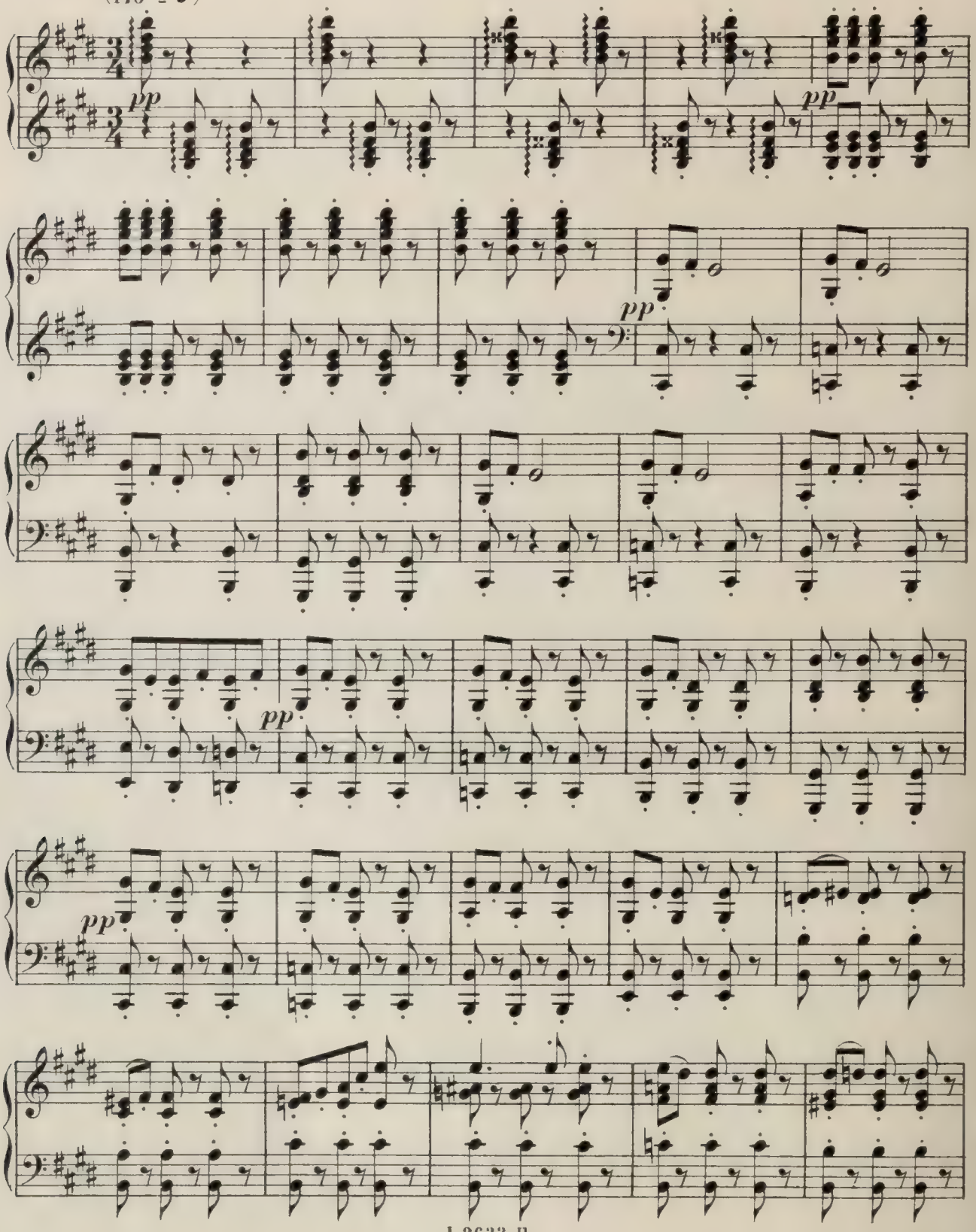
(passez de Suite à la Valse)

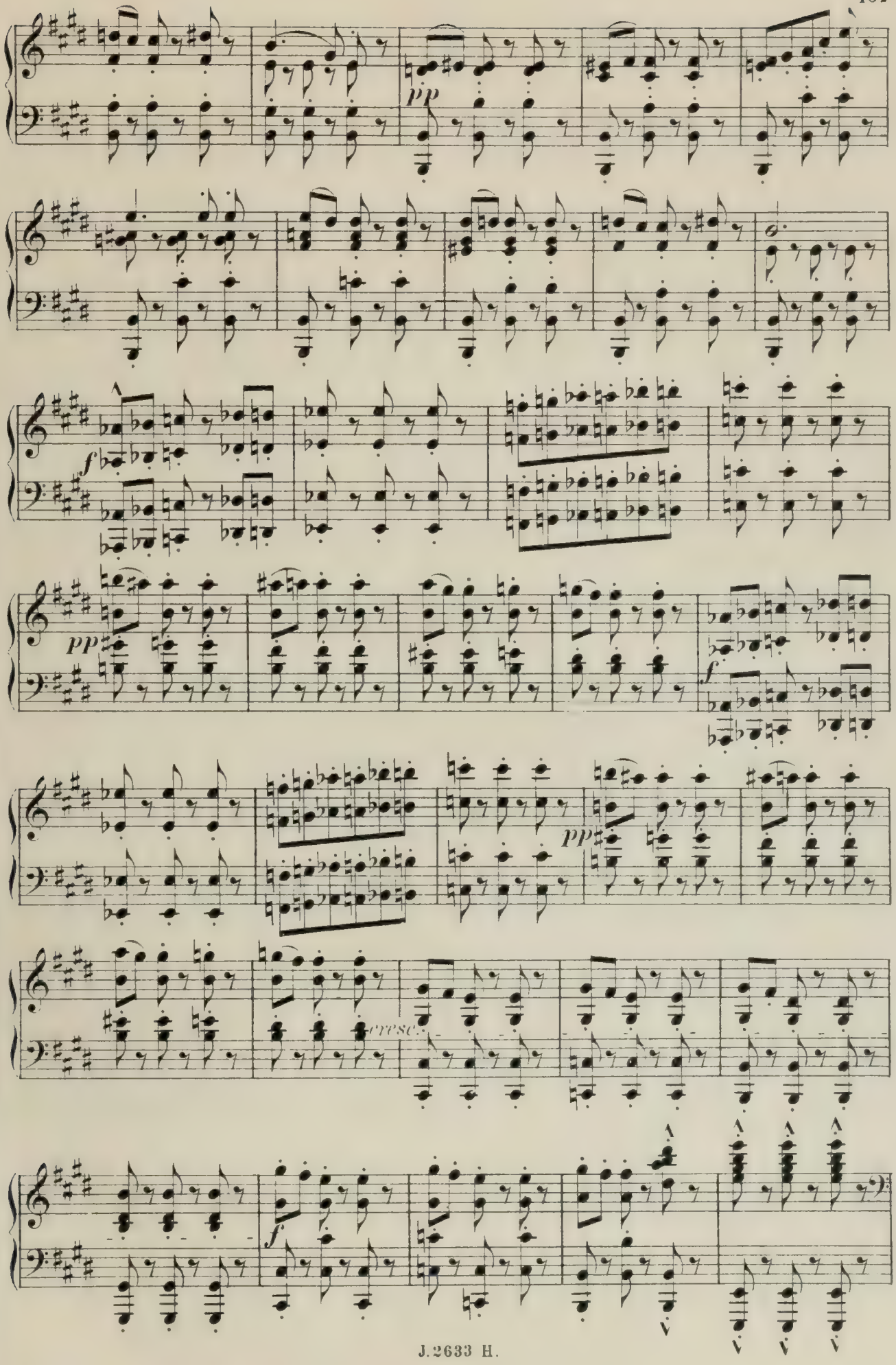
Nº 21. Valse.

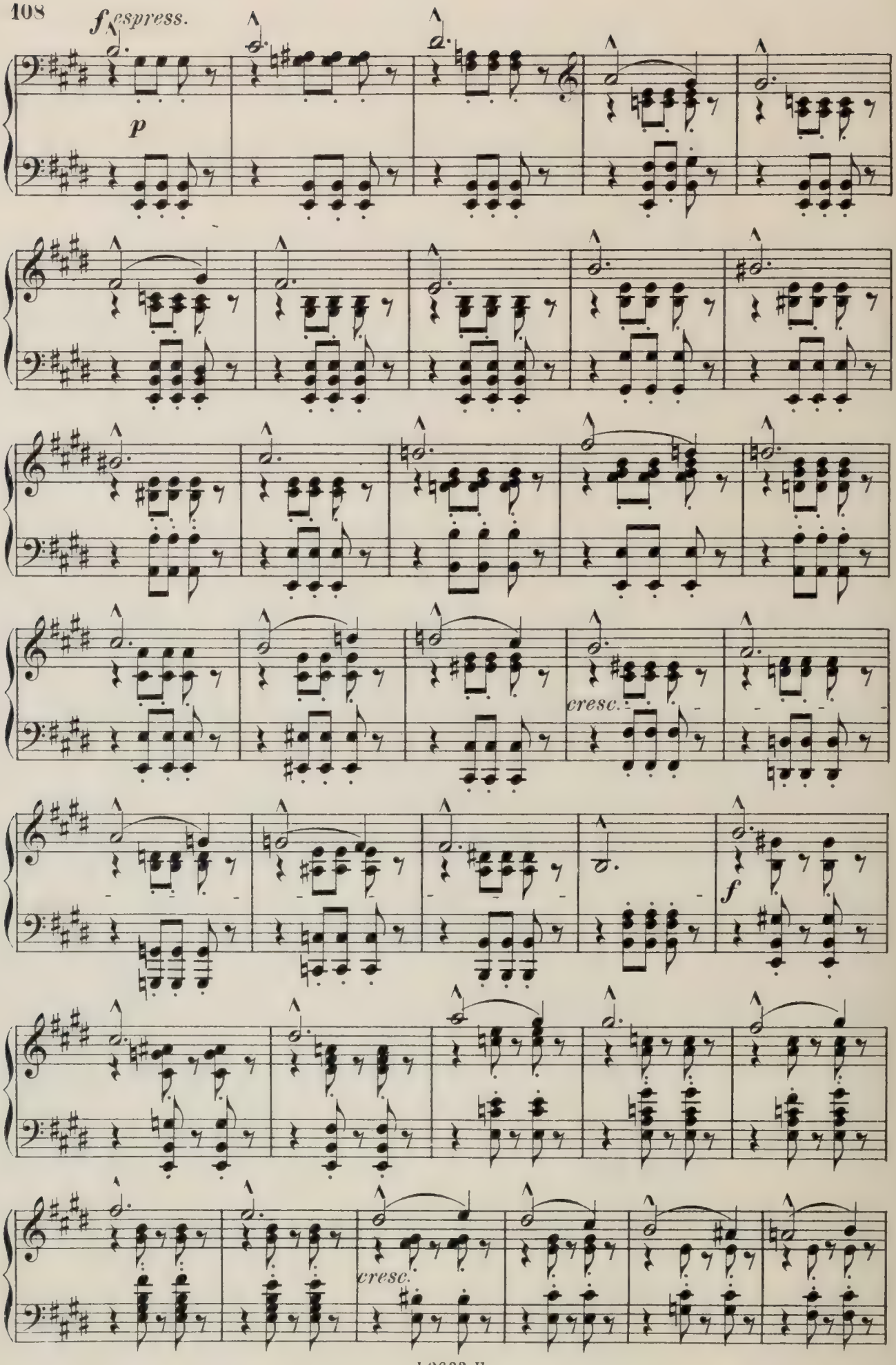
Les danseuses viennent furtivement les unes après les autres; elles valsent d'abord isolément, mollement, autour des sentinelles qu'elles provoquent par leurs attitudes charmantes; les pirates, séduits par toutes ces femmes ravissantes, valsent bientôt avec elles.

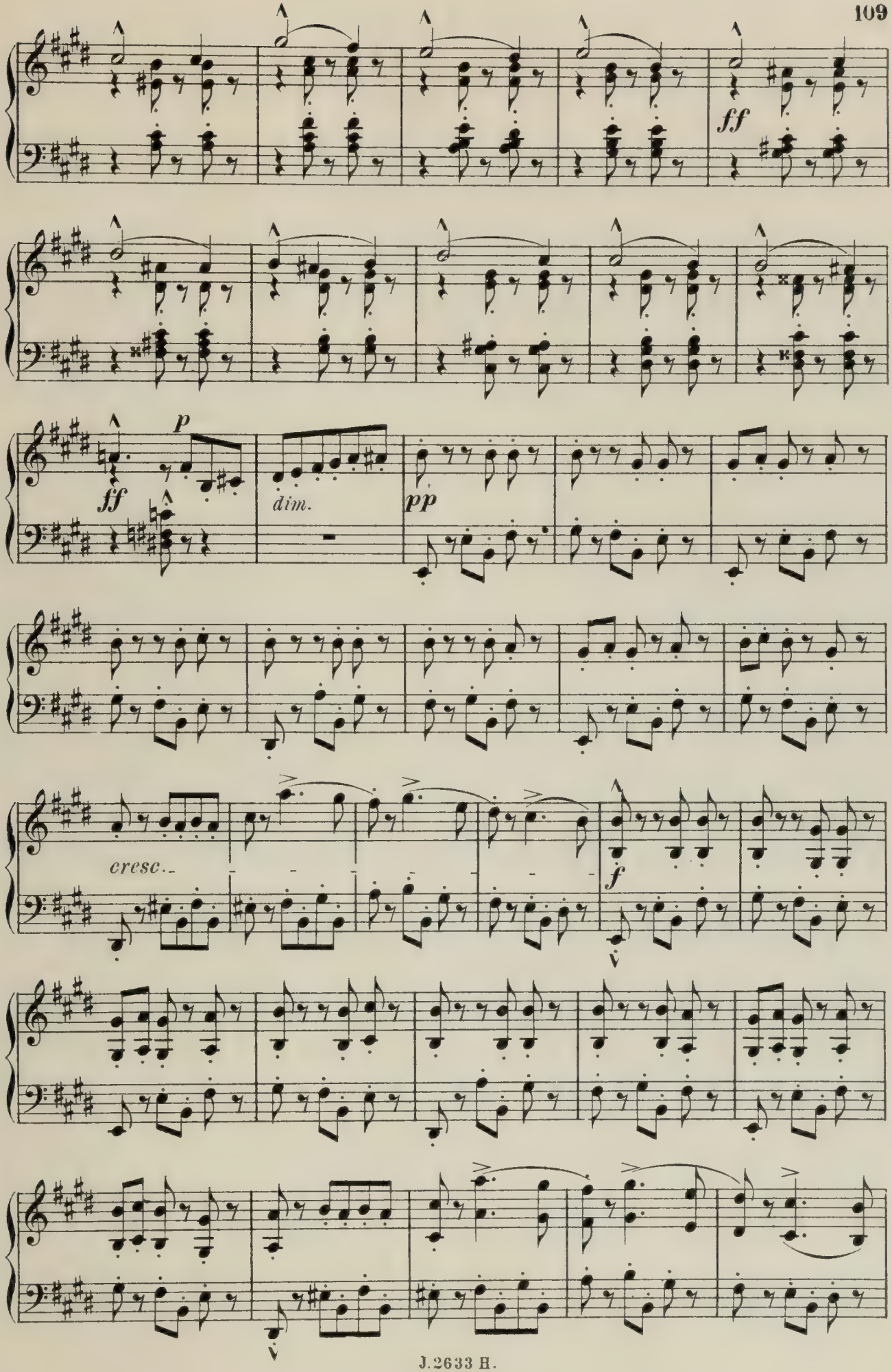
Quand la valse est dans toute sa frénésie, les danseuses s'emparent des pistolets, des poignards que les pirates portent à leurs ceintures; ils veulent reprendre leurs armes, les femmes les menacent, et la valse continue de plus en plus vertigineuse avec les pirates désarmés.

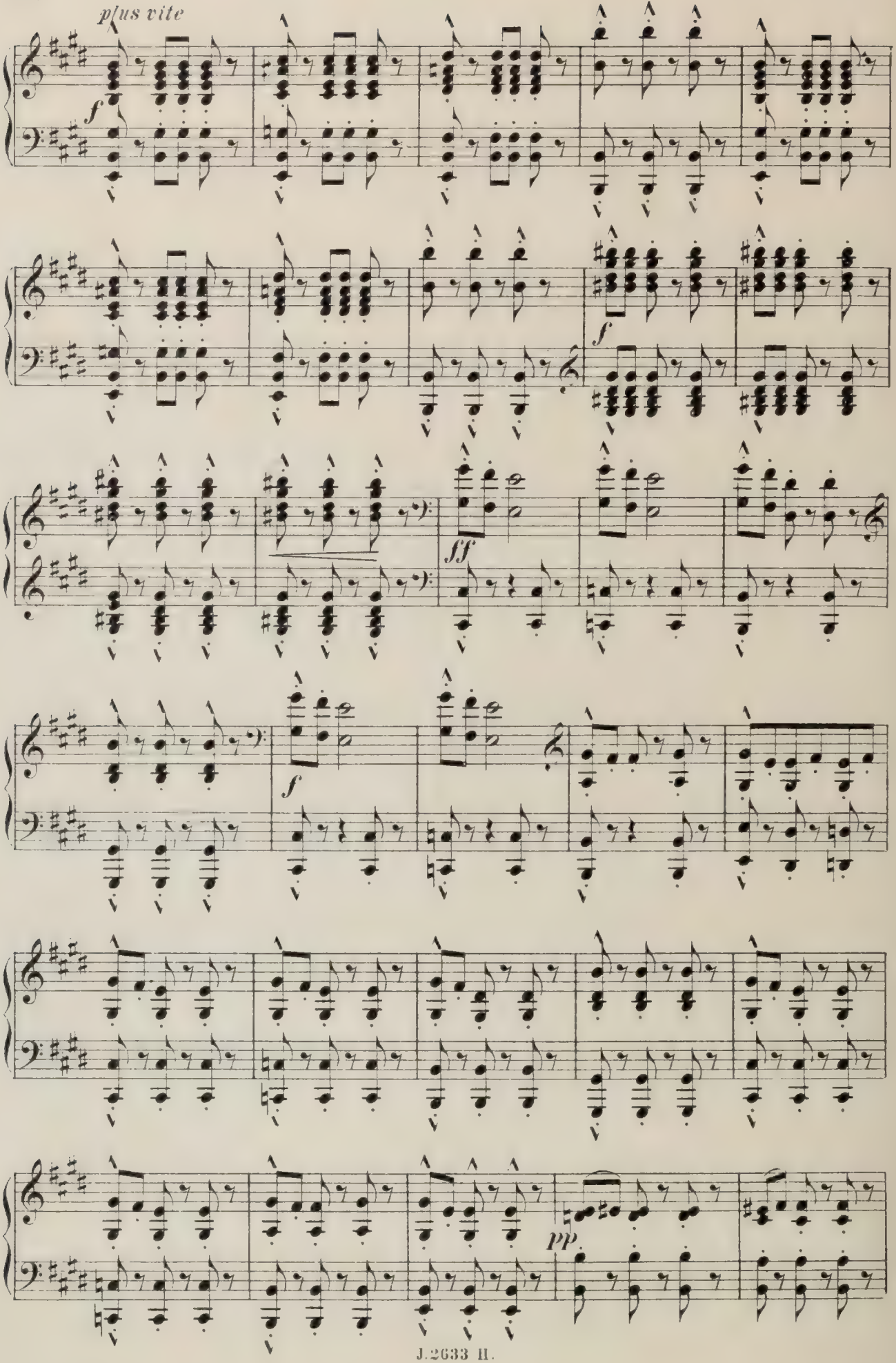
(176 = ♩)

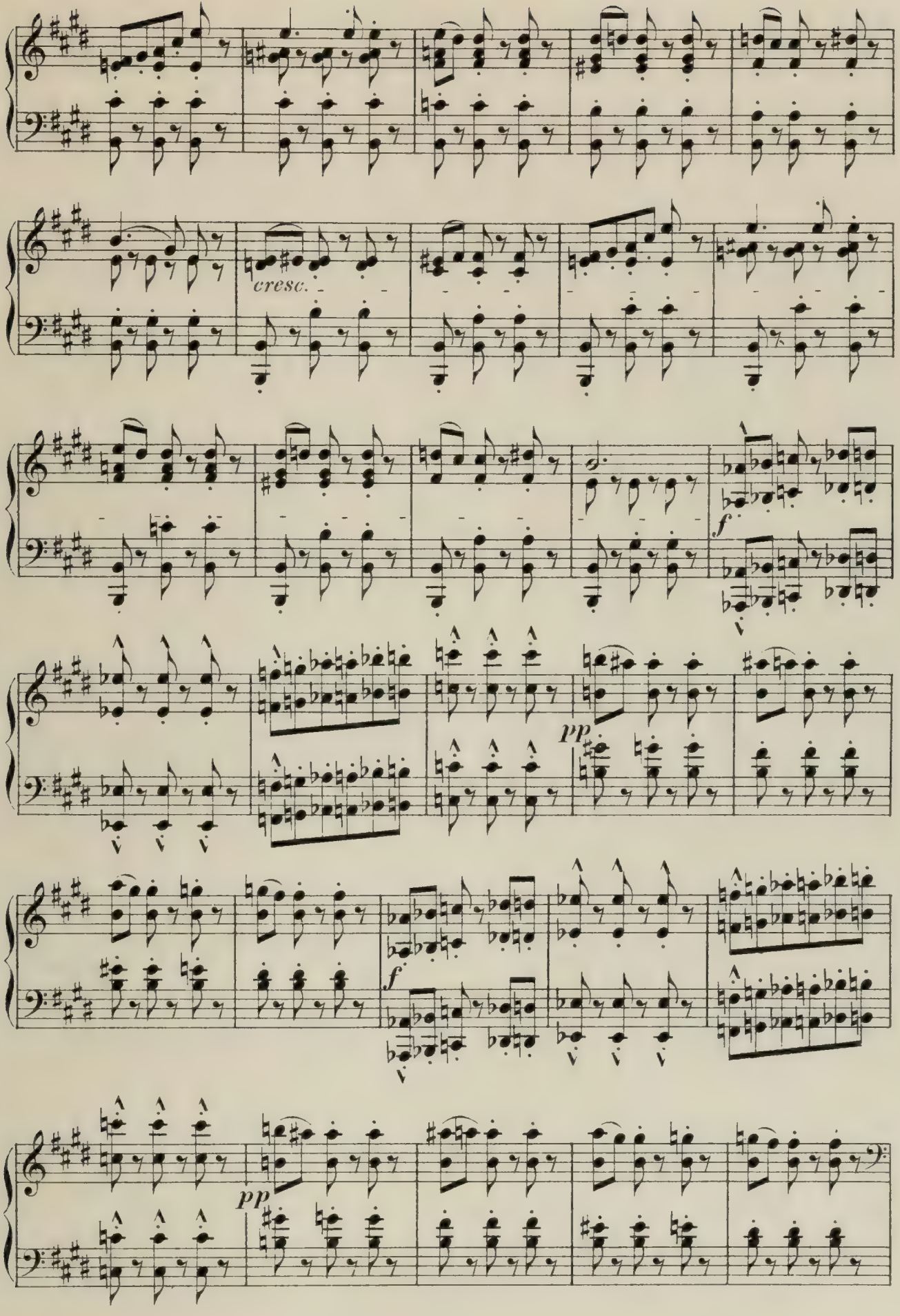


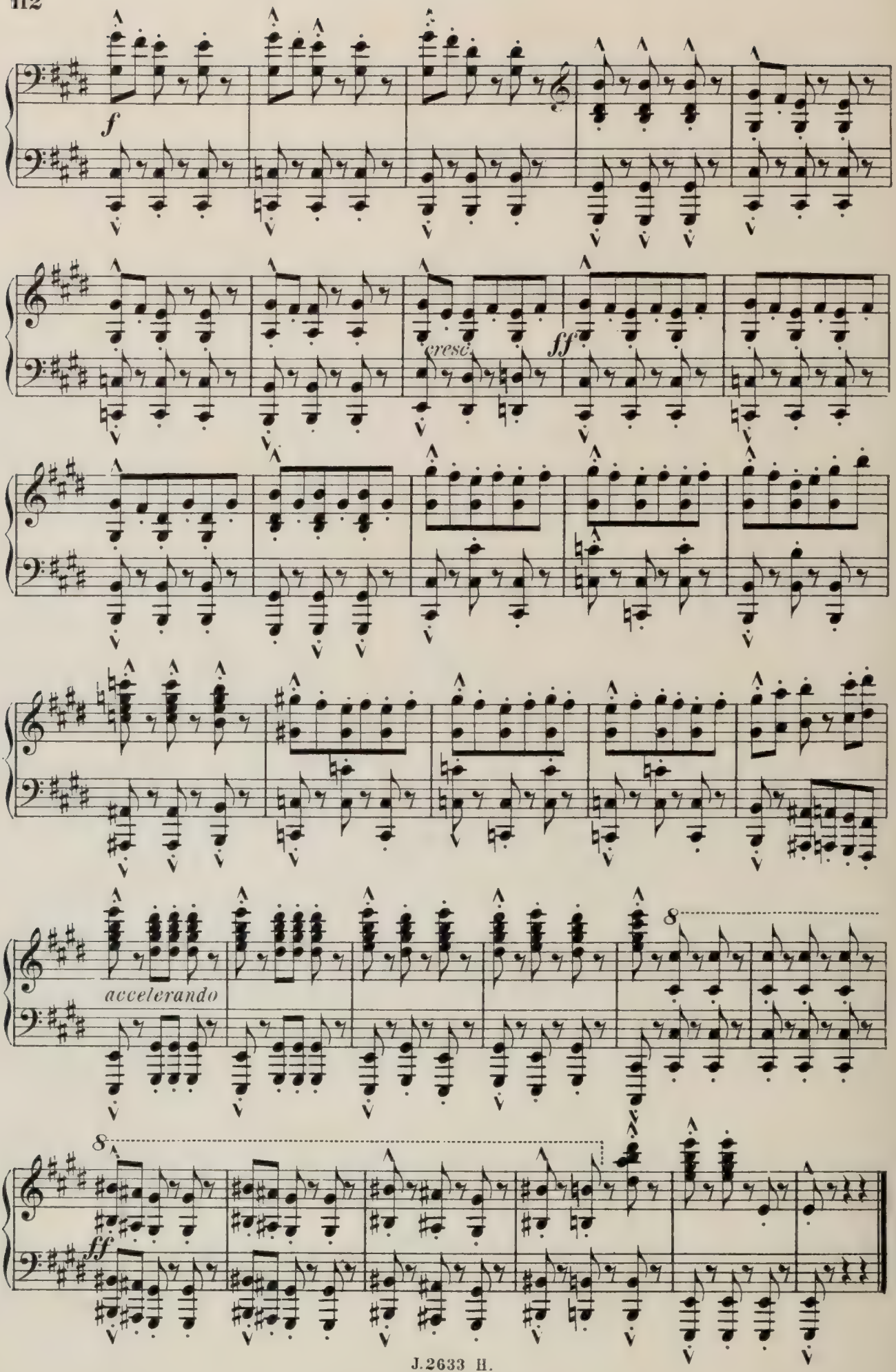

pp
f
pp
f
pp
cresc.
f


fespress.
p
cresc.
f
cresc.


ff
p
ff
dim.
pp
cresc.
f


plus vite
f
f
ff
f
pp

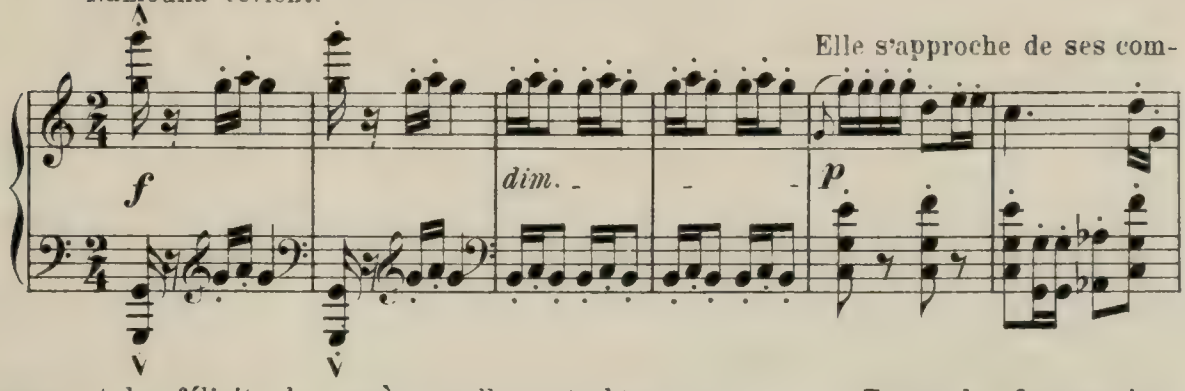

cresc.
f
pp
f
pp


f
cresc.
ff
accelerando
8
8
ff

Nº 22. Pantomime.

Allegro. (92 ♩)

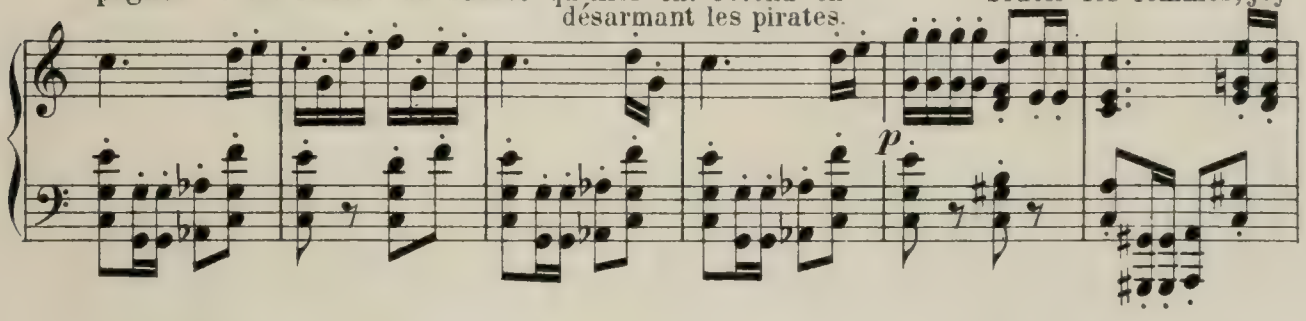
Namouna revient.



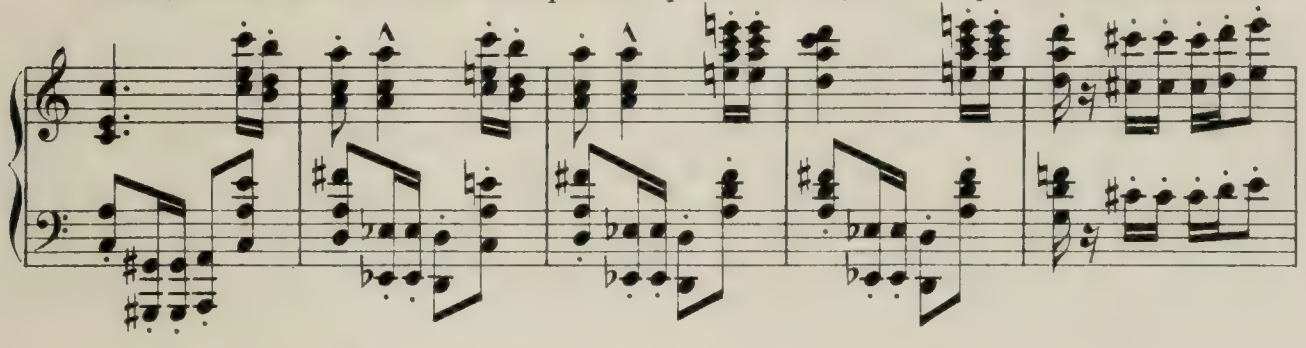
Elle s'approche de ses com-

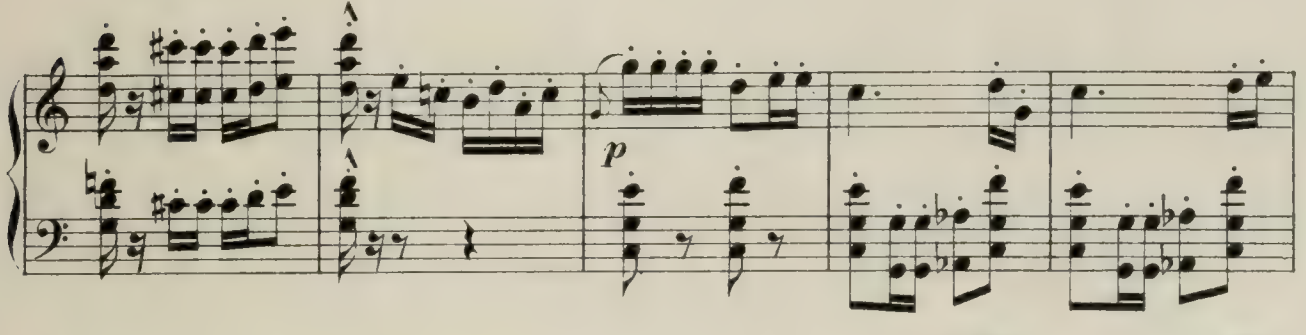
-pagnes et les félicite du succès qu'elles ont obtenu en désarmant les pirates.

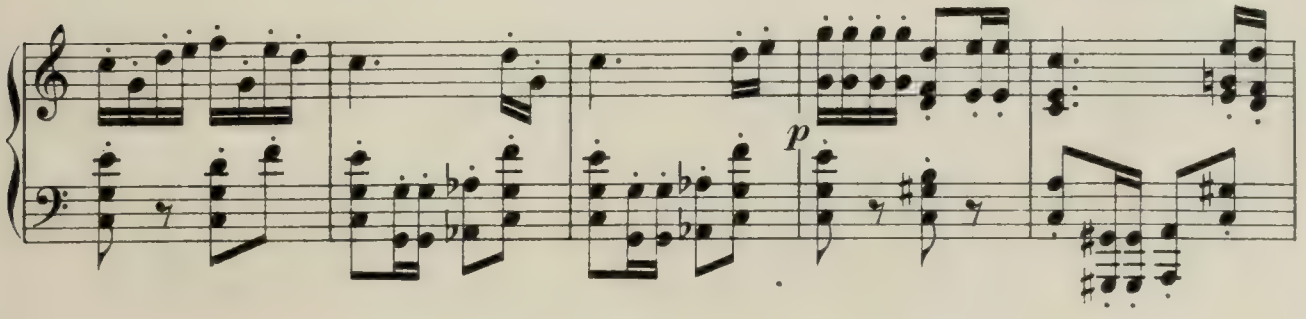
Toutes les femmes, joy-

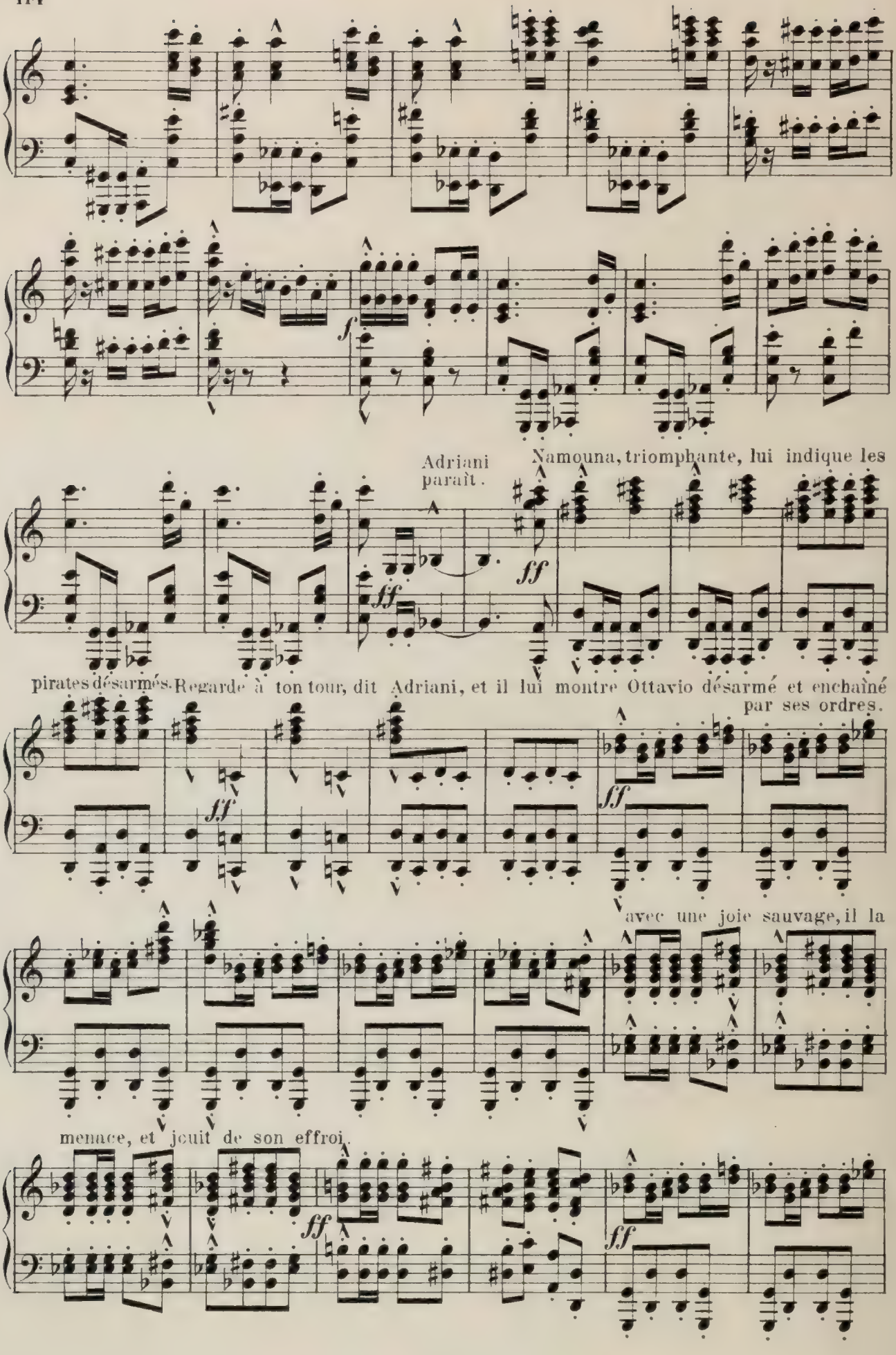


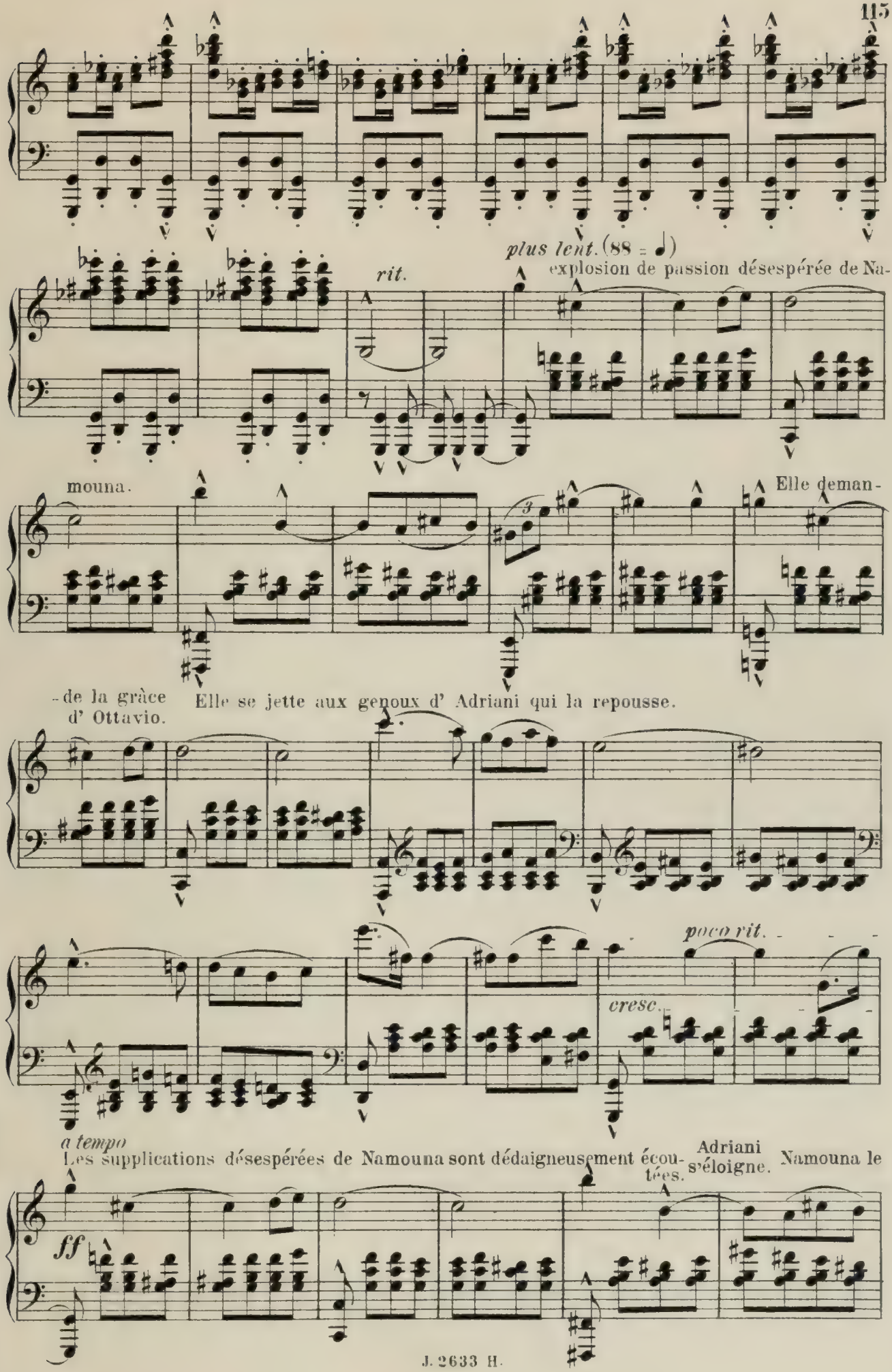
euses, rôdent autour des bandits qui font piteuse mine, et se moquent d'eux. Scène animée.



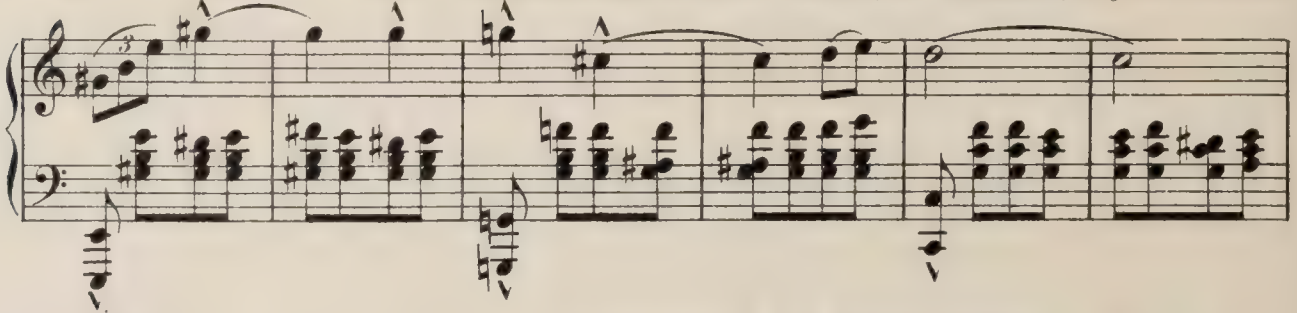





f
Adriani paraît.
ff
Namouna, triomphante, lui indique les
pirates désarmés.
Regarde à ton tour, dit Adriani, et il lui montre Ottavio désarmé et enchaîné par ses ordres.
avec une joie sauvage, il la
menace, et jouit de son effroi.

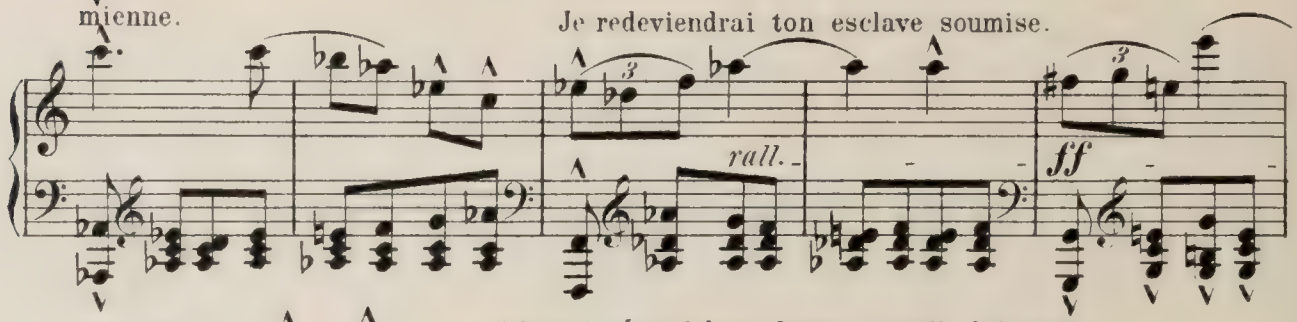

plus lent. (88 = ♩)
explosion de passion désespérée de Na-
rit.
mouna.
Elle deman-
-de la grâce d' Ottavio.
Elle se jette aux genoux d' Adriani qui la repousse.
poco rit.
cresc.
a tempo
Les supplications désespérées de Namouna sont dédaigneusement écou-tées.
Adriani s'éloigne.
Namouna le
ff

suit en se traînant à genoux. Accorde-moi la vie d' Ottavio, dit Namouna, et je te donne la

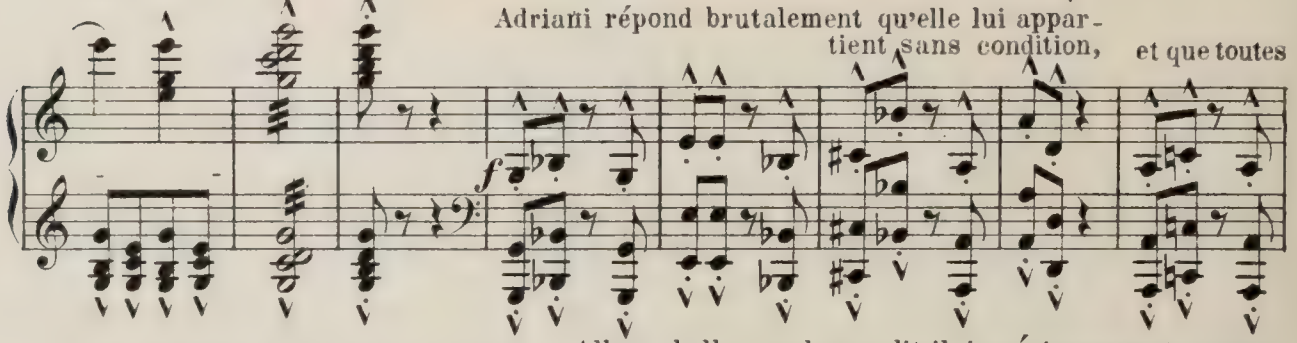


mienne.

Je redeviendrai ton esclave soumise.

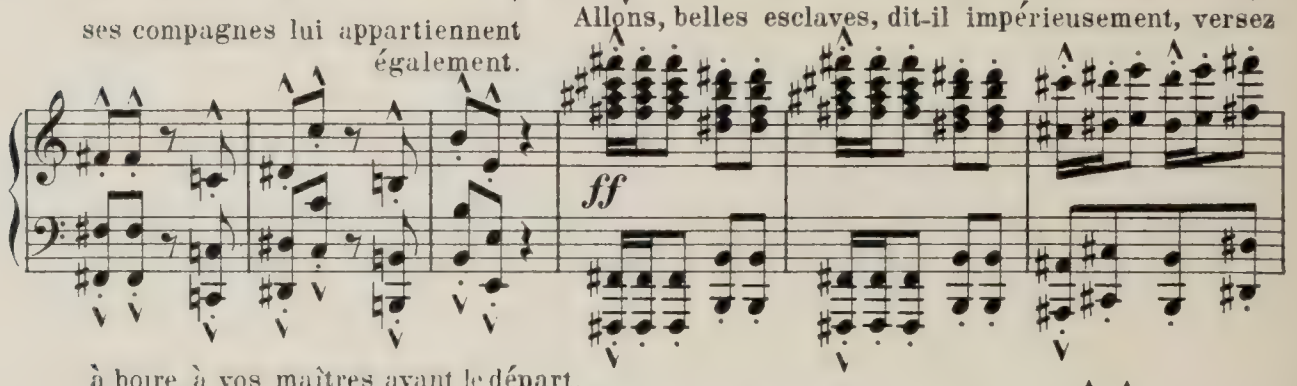


Adriani répond brutalement qu'elle lui appartient sans condition, et que toutes

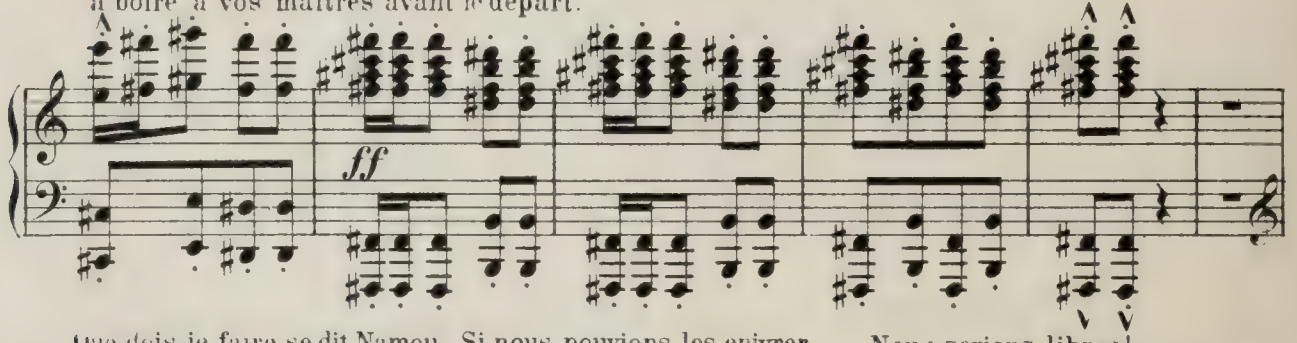


ses compagnes lui appartiennent également.

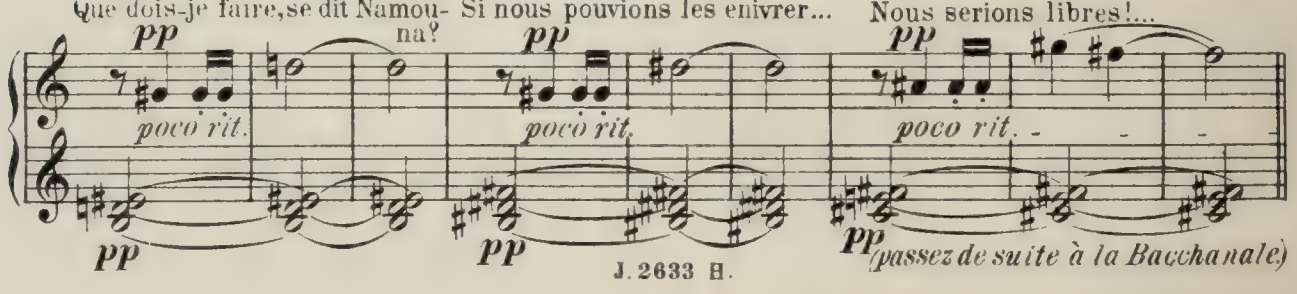
Allons, belles esclaves, dit-il impérieusement, versez



à boire à vos maîtres avant le départ.



Que dois-je faire, se dit Namouna? Si nous pouvions les enivrer... Nous serions libres!...

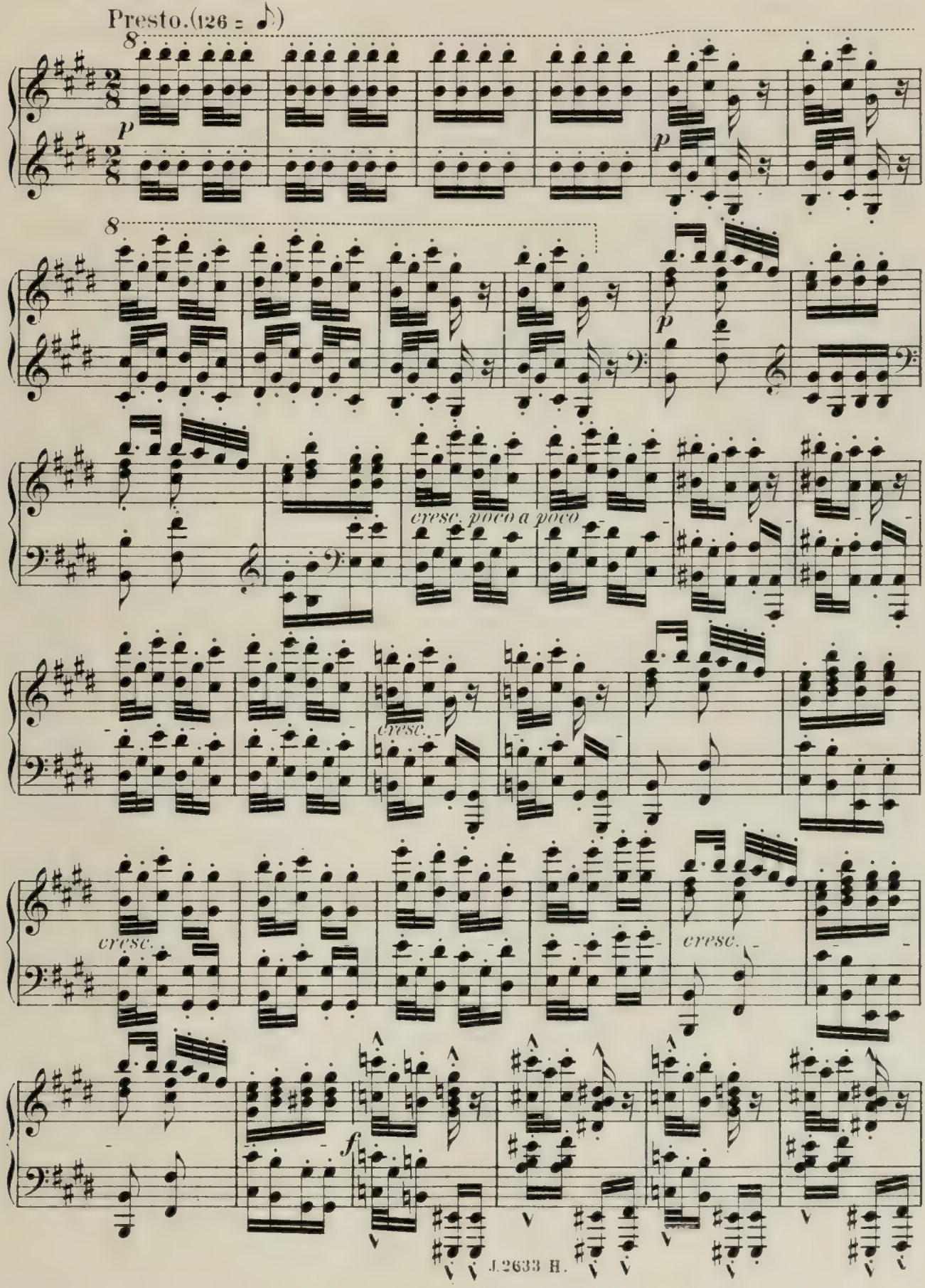


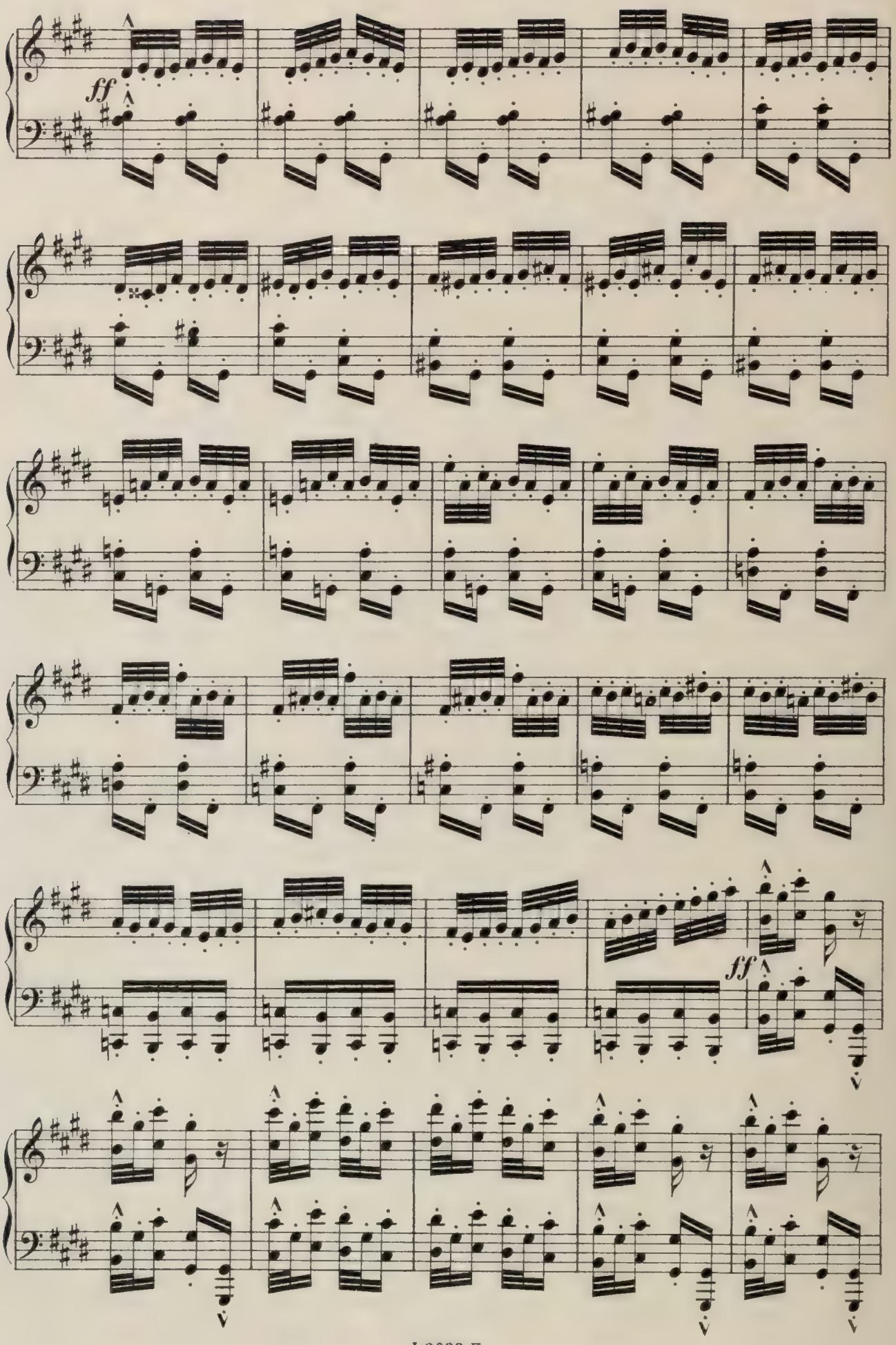
(passez de suite à la Bacchanale)

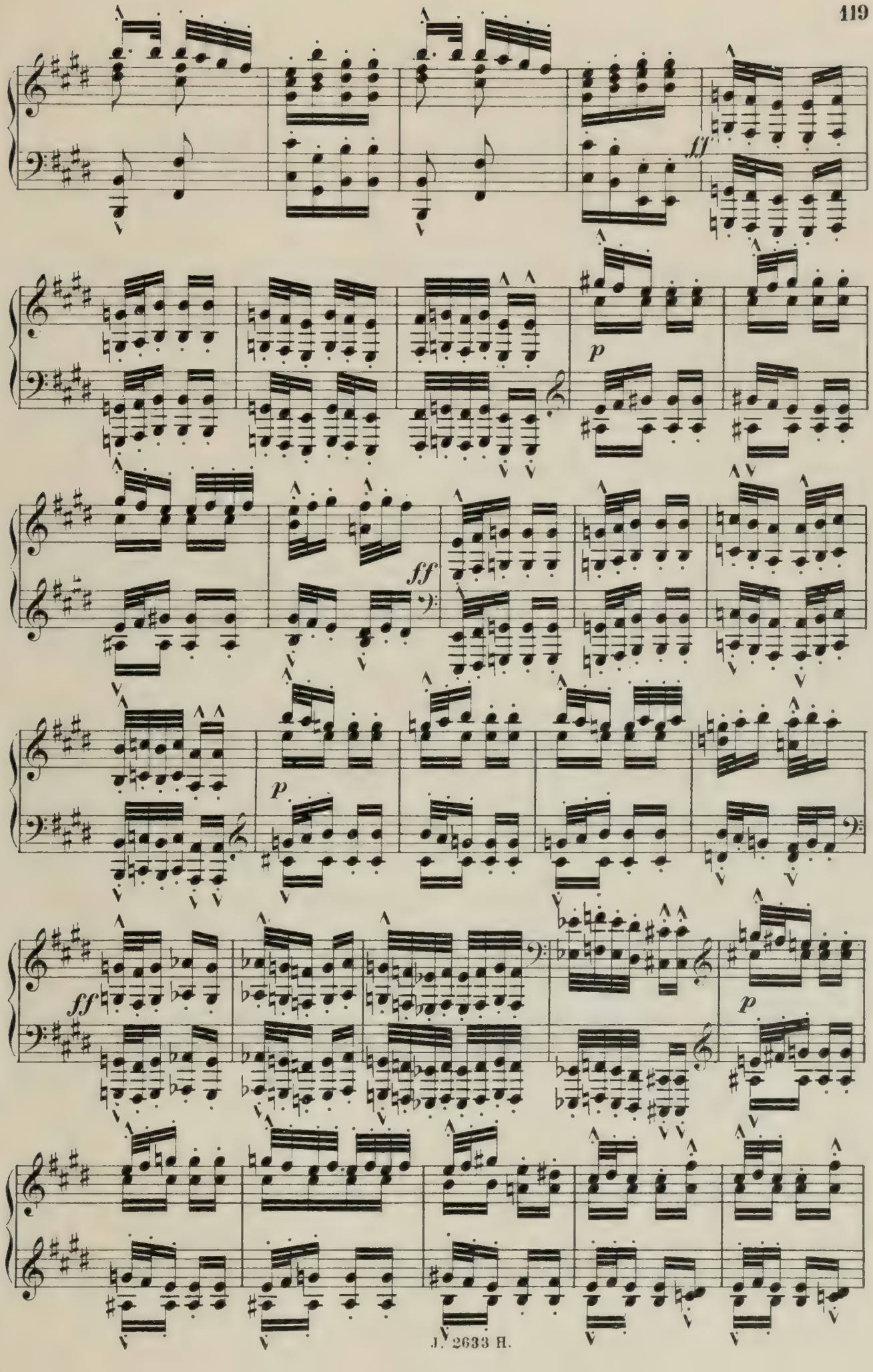
Nº 23. Bacchanale.

Namouna appelle Andrikès et lui donne des ordres; puis elle circule de groupe en groupe parmi ses compagnes, leur révélant ses projets, et leur recommandant de verser sans cesse à boire aux bandits.

Orgie et danse tumultueuse.




ff
ff


ff
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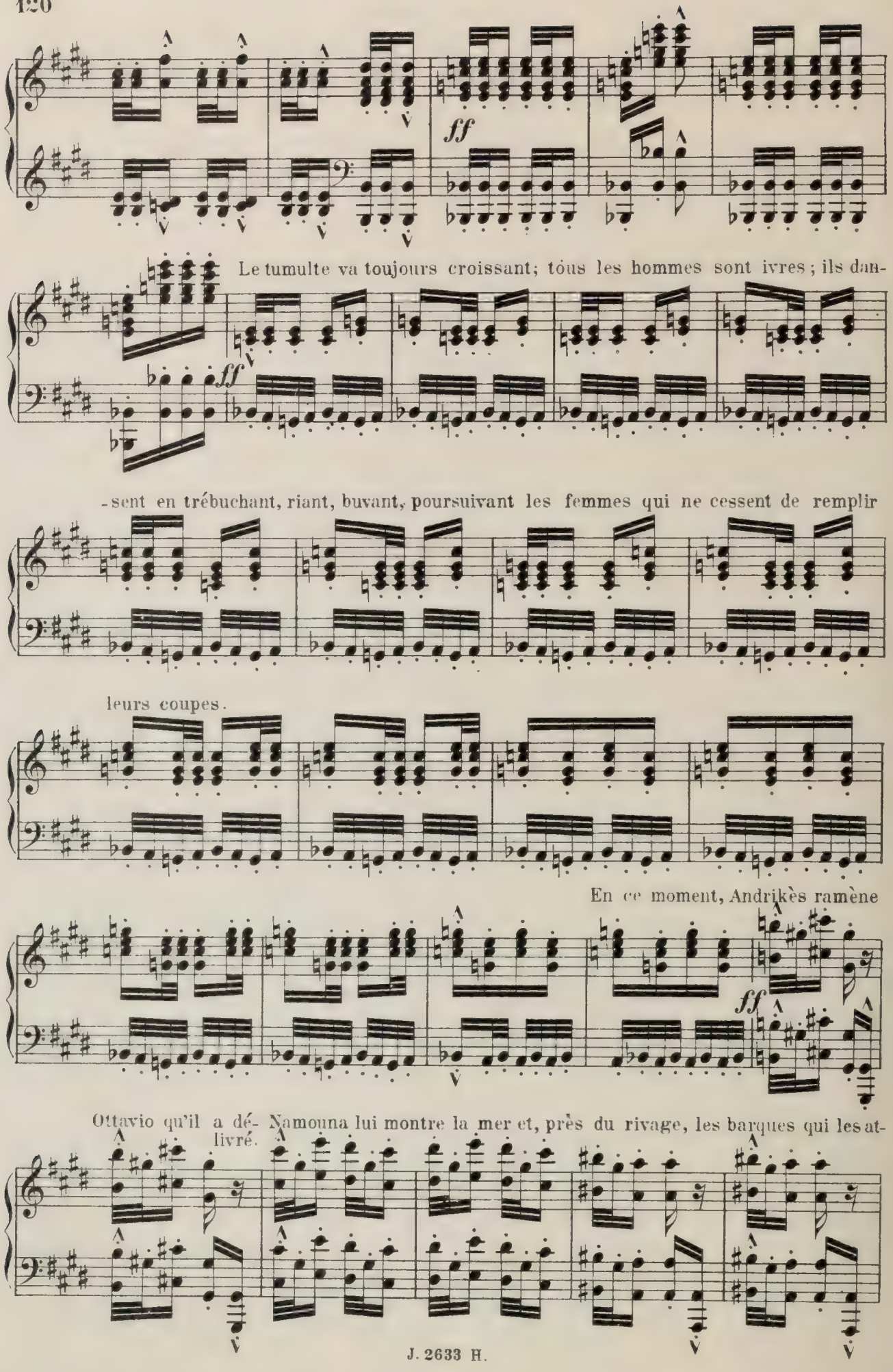
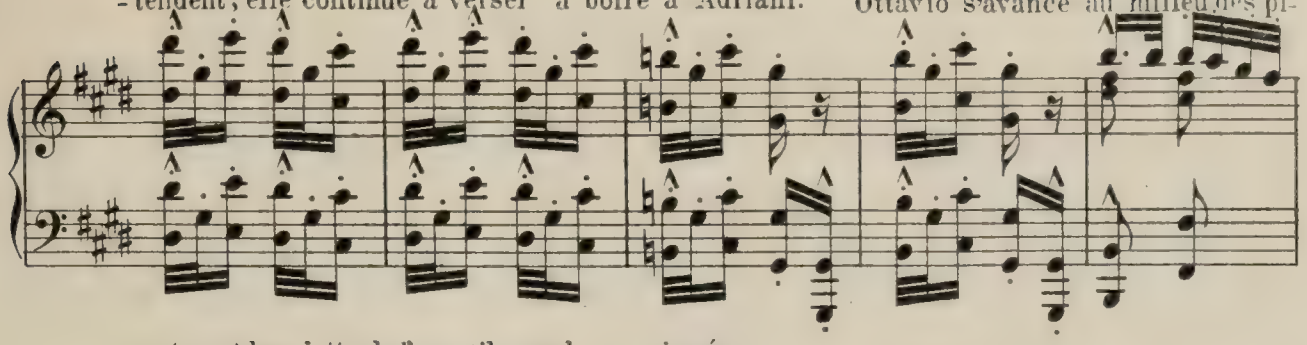
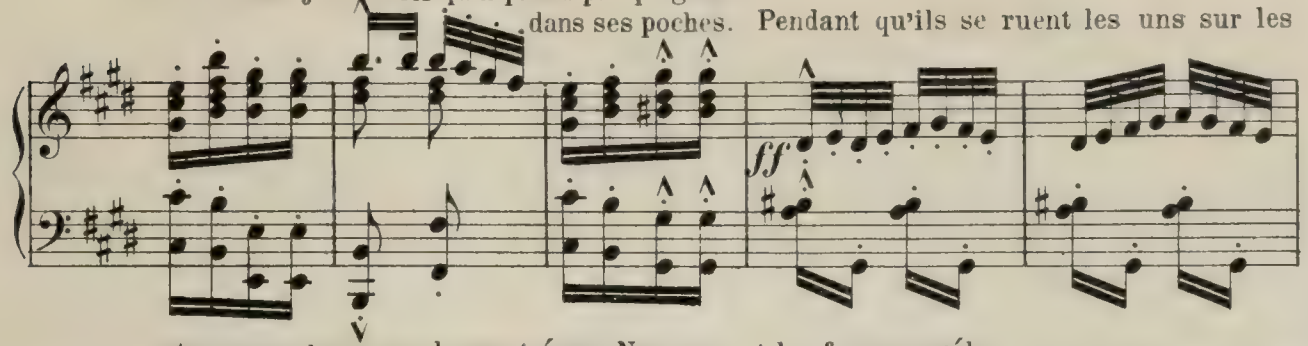

ff
Le tumulte va toujours croissant; tous les hommes sont ivres; ils dan-
ff
-sent en trébuchant, riant, buvant, poursuivant les femmes qui ne cessent de remplir
leurs coupes.
En ce moment, Andrikès ramène
ff
Ottavio qu'il a dé- livré.
Namouna lui montre la mer et, près du rivage, les barques qui les at-

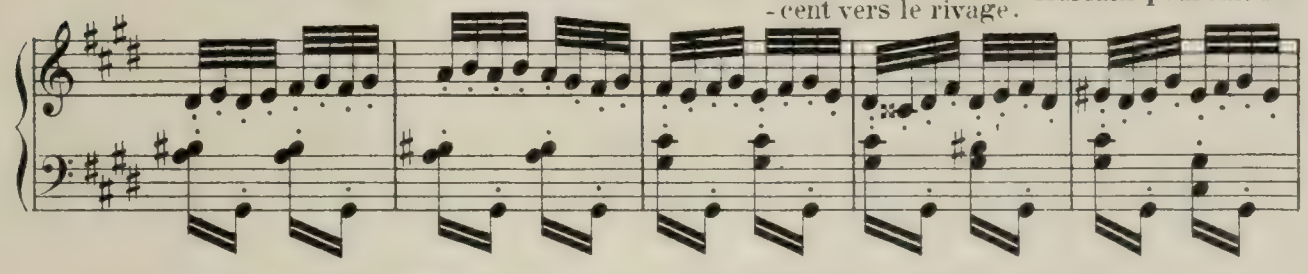
-tendent; elle continue à verser à boire à Adriani. Ottavio s'avance au milieu des pi-



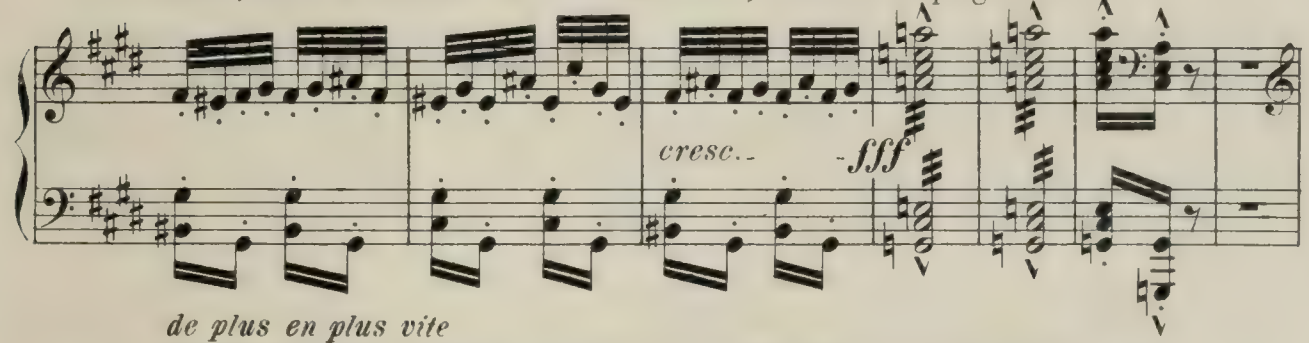
-rates et leur jette de l'or qu'il prend par poignées dans ses poches. Pendant qu'ils se ruent les uns sur les



autres pour s'emparer de ces trésors, Namouna et les femmes s'élan- Adriani poursuit Na-
-cent vers le rivage.

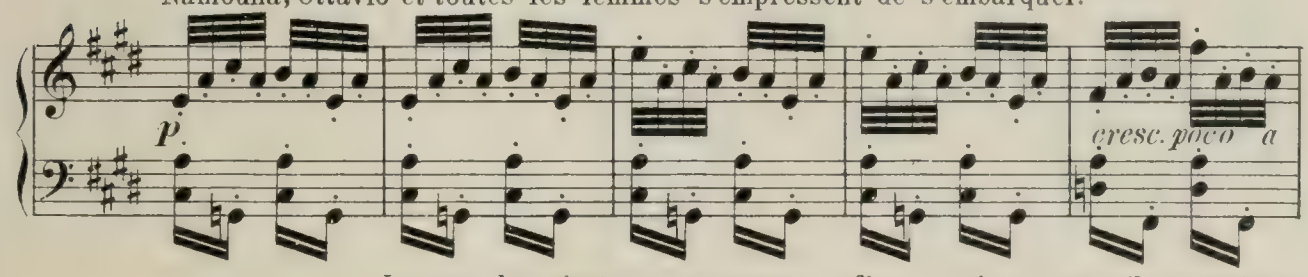


-mouna, mais au moment où il va l'atteindre, Andrikès le poignarde.

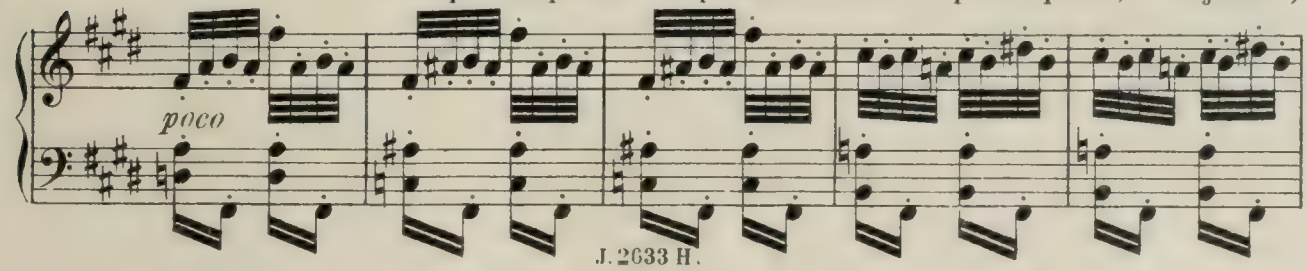


de plus en plus vite

Namouna, Ottavio et toutes les femmes s'empressent de s'embarquer.



Lorsque les pirates comprenneut enfin ce qui se passe, ils s'injurient,



courent au rivage, mais il est trop tard. Les voiles sont déployées, et toutes les bar-

Andantino. (58 = ♩.)

-ques s'éloignent.

ff appassionato

Rideau.

ff

ff

Fine.

Gravé et imprimé par C. G. Röder à Leipzig.